

# THE CANTERBURY PILGRIMS

OPERA

in three Acts.

Written by  
GILBERT À BECKETT.

Composed by  
C. VILLIERS STANFORD.

Ent. Sta. Hall.

Pr. 6/- net.

LONDON,  
BOOSEY & Co.  
295 Regent Street.

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This Opera, specially written and composed for the Carl Rosa Opera Company, was first performed at the Theatre Royal, Drury Lane, London, on Wednesday April 23<sup>rd</sup>, 1884 :

### Characters.

SIR CHRISTOPHER . . . . .	<i>Mr Ludwig.</i>
HAL O'THE CHEPE . . . . .	<i>Mr Barrington Foote.</i>
GEOFFREY . . . . .	<i>Mr G. H. Snazelle.</i>
HUBERT . . . . .	<i>Mr B. Davies.</i>
WAT . . . . .	<i>Mr C. Stewart.</i>
WILL . . . . .	<i>Mr G. King.</i>
CICELY . . . . .	<i>Miss Clara Perry.</i>
DAME MARGERY . . . . .	<i>Miss Marian Burton.</i>

Mise – en – Scène by *Mr Augustus Harris.*

# The Canterbury Pilgrims.

Opera in three Acts  
written by Gilbert à Beckett  
composed by C. Villiers Stanford.

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## Characters.

Sir Christopher Synge. (a knight of the Shire).....	<i>Baritone.</i>
Hal o'the Chepe.....	<i>Baritone.</i>
Geoffrey Blount. (Host of the Tabard Inn).....	<i>Bass.</i>
Hubert Lovel. (his Apprentice).....	<i>Tenor.</i>
Wat Orridge. } Two Apprentices.....	<i>Tenor.</i>
Will Boyle. } .....	<i>Bass.</i>
The Dame Margery. (Sir Christopher's wife).....	<i>Contralto.</i>
Cicely. (daughter to Geoffrey).....	<i>Soprano.</i>

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# The Canterbury Pilgrims.

## Overture.

**Andante moderato.**

**Primo.**

**Pianoforte.**

**Secondo.**

The musical score is written for three parts: Primo, Pianoforte, and Secondo. The tempo is marked 'Andante moderato.' The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The Primo part is in the treble clef, the Pianoforte part is in the bass clef, and the Secondo part is in the bass clef. The score is divided into three systems. The first system shows the initial entry of the Primo and Pianoforte parts, with the Secondo part entering in the second measure. The second system continues the development of the themes, with dynamic markings of *mf* and *p*. The third system shows the continuation of the themes, with the Primo part featuring a *mf* dynamic marking. The score concludes with a final cadence in the second system.



First system of musical notation for piano. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The system concludes with a *poco cresc.* marking in both staves.

Second system of musical notation for piano. The right hand continues the melodic development with some rests, and the left hand maintains the eighth-note pattern. The system includes *dim.* (diminuendo) markings in both staves and a *pp* (pianissimo) dynamic marking in the right hand.

Third system of musical notation for piano. The right hand features a more complex melodic line with some triplets and a *p* (piano) dynamic marking. The left hand continues the eighth-note accompaniment with a *mp* (mezzo-piano) dynamic marking. The system includes *poco cresc.* and *dim.* markings.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The first measure is marked with an '8' and a dotted line. The second measure contains a triplet of eighth notes. The third measure is a whole rest. The fourth measure begins with a mezzo-forte (*mf*) dynamic and contains a triplet of eighth notes. The system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef.

Second system of musical notation, measures 5-8. The music continues in the same key and time signature. Measure 5 is marked with *poco a poco cresc.* and *f*. Measure 6 is marked with *f*. Measure 7 is marked with *f*. Measure 8 is marked with *f*. The system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef.

Third system of musical notation, measures 9-12. The music continues in the same key and time signature. Measure 9 is marked with *cresc.* and *f*. Measure 10 is marked with *f*. Measure 11 is marked with *f*. Measure 12 is marked with *mp* and features a double bar line. The system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef.

First system of musical notation. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The left hand (bass clef) provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *marcato* (marked).

Second system of musical notation. The right hand continues with its intricate melodic pattern. The left hand maintains a consistent rhythmic accompaniment. The dynamics remain *ff* (fortissimo).

Third system of musical notation. The right hand's melodic line shows a slight change in texture. The left hand's accompaniment continues. Dynamics include *sf* (sforzando), *poco a poco dim.* (poco a poco diminuendo), and *p* (piano).

**Allegro molto.**

**Allegro molto.**

First system of musical notation, featuring two staves. The upper staff contains a melody with various ornaments and dynamics, including *sf* and *p*. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* and *cresc.* (crescendo), indicating a gradual increase in volume. The notation includes various musical symbols like slurs and accents.

Third system of musical notation, concluding the page. It features dynamic markings *mf* (mezzo-forte) and *f* (forte), indicating a change in volume. The notation includes various musical symbols like slurs and accents.

8



First system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex chordal textures with many beamed notes and some sustained chords indicated by oval ties. The key signature has one sharp (F#) and one flat (Bb).

8



Second system of the musical score. It continues the four-staff format. The music is characterized by dense, rhythmic patterns with many beamed notes, particularly in the upper staves. The key signature remains one sharp and one flat.

8



Third system of the musical score. It continues the four-staff format. This system includes some notes with fermatas and more complex rhythmic figures. The key signature remains one sharp and one flat.

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by eighth-note chords. Measures 2 and 3 contain chords marked *sf* (sforzando). Measure 4 contains a descending eighth-note scale marked *dim.* (diminuendo). The lower staff is in bass clef with a key signature of two flats (Bb and Eb). It begins with a whole rest, followed by eighth-note chords. Measures 2 and 3 contain chords marked *sf*. Measure 4 contains a descending eighth-note scale marked *dim.*

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a whole rest, followed by a half note, then a quarter rest, and finally a half note. The lower staff is in bass clef with a key signature of two flats. It begins with a whole rest, followed by a half note, then a quarter rest, and finally a half note. The word *p* (piano) is written below the first measure of both staves. The word *grazioso* (graceful) is written above the fourth measure of the lower staff.

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a whole rest, followed by a half note, then a quarter rest, and finally a half note. The lower staff is in bass clef with a key signature of two flats. It begins with a whole rest, followed by a half note, then a quarter rest, and finally a half note. The word *dolce* (sweet) is written above the fourth measure of the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps). The lower staff is in bass clef and contains a bass line with whole and half notes, some with accidentals. The key signature has two sharps (F# and C#).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some triplets and a dynamic marking of *p* (piano). The lower staff continues the bass line with some triplets and a dynamic marking of *mf* (mezzo-forte). The key signature remains two sharps.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with triplets and a dynamic marking of *cresc.* (crescendo). The lower staff continues the bass line with triplets and a dynamic marking of *cresc.* (crescendo). The key signature remains two sharps.



The musical score is written for piano and consists of three systems, each with two staves (treble and bass clef). The notation includes various dynamics, articulations, and phrasing marks.

**System 1:**

- Staff 1 (Treble):** Starts with *mp* (mezzo-piano). The first measure has a slur over a sixteenth-note figure. The second measure has *cresc.* (crescendo). The third measure has a slur over a sixteenth-note figure. The fourth measure has a slur over a sixteenth-note figure. The fifth measure has *pp stacc.* (pianissimo staccato) and a slur over a sixteenth-note figure. The sixth measure has a slur over a sixteenth-note figure.
- Staff 2 (Bass):** Starts with *mp*. The first measure has a slur over a sixteenth-note figure. The second measure has *cresc.*. The third measure has a slur over a sixteenth-note figure. The fourth measure has a slur over a sixteenth-note figure. The fifth measure has *pp* and a slur over a sixteenth-note figure. The sixth measure has *stacc.* and a slur over a sixteenth-note figure.

**System 2:**

- Staff 1 (Treble):** Starts with a slur over a sixteenth-note figure. The second measure has a slur over a sixteenth-note figure. The third measure has a slur over a sixteenth-note figure. The fourth measure has a slur over a sixteenth-note figure. The fifth measure has *cresc.* and a slur over a sixteenth-note figure. The sixth measure has a slur over a sixteenth-note figure.
- Staff 2 (Bass):** Starts with a slur over a sixteenth-note figure. The second measure has a slur over a sixteenth-note figure. The third measure has a slur over a sixteenth-note figure. The fourth measure has *stacc.* and a slur over a sixteenth-note figure. The fifth measure has *cresc.* and a slur over a sixteenth-note figure. The sixth measure has a slur over a sixteenth-note figure.

**System 3:**

- Staff 1 (Treble):** Starts with a slur over a sixteenth-note figure. The second measure has a slur over a sixteenth-note figure. The third measure has *f cresc.* (forte crescendo) and a slur over a sixteenth-note figure. The fourth measure has *ff stacc.* (fortissimo staccato) and a slur over a sixteenth-note figure. The fifth measure has a slur over a sixteenth-note figure. The sixth measure has a slur over a sixteenth-note figure.
- Staff 2 (Bass):** Starts with a slur over a sixteenth-note figure. The second measure has a slur over a sixteenth-note figure. The third measure has *f cresc.* and a slur over a sixteenth-note figure. The fourth measure has *ff stacc.* and a slur over a sixteenth-note figure. The fifth measure has a slur over a sixteenth-note figure. The sixth measure has a slur over a sixteenth-note figure.

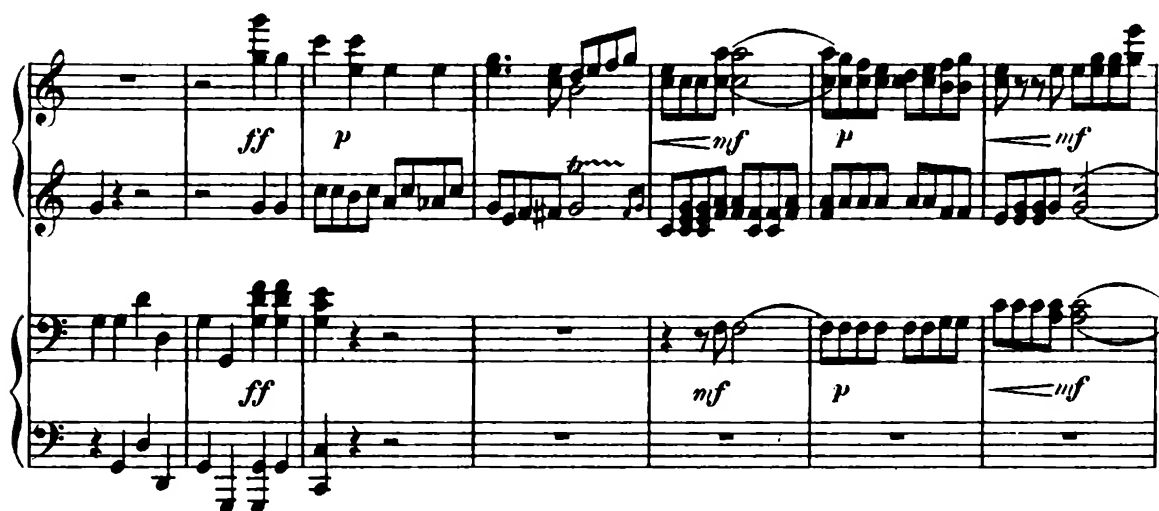
First system of musical notation, measures 1-6. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with triplets and slurs. The lower staff has a bass clef and contains a bass line with triplets and slurs. Both staves are marked with *dim.* (diminuendo) in measures 1 and 2. Measure 6 contains a *Rev.* (ritardando) marking.

Second system of musical notation, measures 7-12. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with triplets and slurs. The lower staff has a bass clef and contains a bass line with triplets and slurs. The system is marked with *ff* (fortissimo) in measure 12. A *rit.* (ritardando) marking is present in measure 11.

Third system of musical notation, measures 13-18. The system consists of two staves. The upper staff has a treble clef and contains a melodic line with triplets and slurs. The lower staff has a bass clef and contains a bass line with triplets and slurs. The system is marked with *ff* (fortissimo) in measure 18. A *p* (piano) marking is present in measure 16.



First system of musical notation, featuring two staves. The upper staff contains a melodic line with a trill marked '8' and a crescendo marking 'cresc.'. The lower staff contains a bass line with a crescendo marking 'cresc.'.



Second system of musical notation, featuring two staves. The upper staff contains a melodic line with dynamic markings *ff*, *p*, *mf*, *p*, and *mf*. The lower staff contains a bass line with dynamic markings *ff*, *mf*, *p*, and *mf*.



Third system of musical notation, featuring two staves. The upper staff contains a melodic line with a piano marking *p* and a crescendo marking 'cresc.'. The lower staff contains a bass line with a piano marking *p*.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff and a more rhythmic, chordal accompaniment in the lower staff. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

Second system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with complex textures, including chords and melodic fragments. Dynamics include *ff* (fortissimo) and *f* (forte).

Third system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a more rhythmic, chordal accompaniment in the lower staff. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *f* (forte).

8

*sf sf dim. p*

*p*

This system contains the first four measures of the piece. The piano part features a series of chords in the right hand and a melodic line in the left hand. The violin part has a melodic line with a crescendo and decrescendo marking. The music is in a key with two flats and a 3/4 time signature.

*pp*

*cantabile p*

This system contains measures 5 through 8. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line with a crescendo and decrescendo marking. The music is in a key with two flats and a 3/4 time signature.

*cresc.*

*cresc.*

This system contains measures 9 through 12. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line with a crescendo and decrescendo marking. The music is in a key with two flats and a 3/4 time signature.

This musical score is for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

**System 1:** The first system features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a crescendo hairpin, followed by a mezzo-piano (*mp*) dynamic. The bass staff also begins with a forte (*f*) dynamic and a crescendo hairpin, followed by a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and sustained chords.

**System 2:** The second system continues the melodic and harmonic development. The treble staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The bass staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and sustained chords.

**System 3:** The third system continues the melodic and harmonic development. The treble staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The bass staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and sustained chords.

**System 4:** The fourth system continues the melodic and harmonic development. The treble staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The bass staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and sustained chords.

**System 5:** The fifth system continues the melodic and harmonic development. The treble staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The bass staff features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note passages and sustained chords.

First system of a piano score, measures 1-4. The right hand features a series of chords, many of which are beamed together in groups of three, marked with a '3' and a slur. The left hand plays a steady eighth-note accompaniment. The tempo and articulation are marked *mp sempre stacc.*

*mp sempre stacc.*

Second system of a piano score, measures 5-8. The right hand continues with chords, some marked with a '3' and a slur. The left hand maintains the eighth-note accompaniment. The dynamics are marked *cresc.* in both hands, with a final *f* in the right hand and *ff* in the left hand at the end of the system.

*cresc.*

*ff*

Third system of a piano score, measures 9-12. The right hand features a series of chords, some marked with a '3' and a slur. The left hand continues the eighth-note accompaniment. The dynamics are marked *dim.* in both hands, with a final *dim.* in the left hand at the end of the system.

*dim.*

*dim.*

*pp*

*mf* *p stacc.*

*Più mosso.*

*pp* *Più mosso.*



First system of musical notation, measures 1-4. The system consists of two staves. The upper staff is in treble clef and contains chords with triplets and a single note. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamics include *cresc.* and *sf*. A measure rest of 8 measures is indicated at the end of the system.

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff continues the chordal texture with triplets. The lower staff continues the eighth-note accompaniment. Dynamics include *cresc.* and *sf*. A measure rest of 8 measures is indicated at the end of the system.

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff continues the chordal texture. The lower staff continues the eighth-note accompaniment. A measure rest of 8 measures is indicated at the end of the system.

Fourth system of musical notation, measures 13-16. The system consists of two staves. The upper staff continues the chordal texture. The lower staff continues the eighth-note accompaniment. A measure rest of 8 measures is indicated at the end of the system.

# The Canterbury Pilgrims.

## Act I.

The scene represents the exterior of the Tabard Inn, Southwark, as it appeared at about the close of the 14<sup>th</sup> century. L., with built porch, the principal guest entrance—in a line with this, and continuing to back of stage, the main block of the building, making with the right wing which forms the back of the scene two sides of a quadrangle, of which the third R is supplied by a wall pierced in the centre with a large gateway opening on to the road beyond. Background above this of limetrees in spring foliage. Right round the two sides of the Tabard a wooden balcony (roofed and supported on columns beneath) forms a double colonnade—the portion on the left above the porch being practicable. Table and rough benches R-L.C., and L. As the curtain rises, the hour of five is striking, and Hubert and his fellow prentices headed by Wat and Will are discovered assembling in the courtyard of the Inn and sing a Madrigal, the parts of which some hold in their hands, while others are receiving them from Hubert who is distributing them; ranging the singers at the same time beneath Cicely's window.

*Allegretto con moto.*

Pianoforte. *sfp*

(The Curtain rises.)

(Hubert indicates the

Bell.

window of Cicely's chamber.)

(Hubert takes his stand in front of them and keeps

## Scene I.

time with his hand.)

\*) (♩ = ♩.)  
 Ten. I. Hubert col Tenore Imo ad lib.  
 Love he is a wan-ton boy, — Heigh, sing heigh - ho! Maiden when she  
 Ten. II. Love he is a wan-ton boy, — Heigh, sing heigh - ho! Maiden when she  
 Bass I. Love he is a wan-ton boy, — Heigh, sing heigh - ho!  
 Bass II. Love he is a wan-ton boy, — Heigh, sing heigh - ho!

smi-leth, "yea?" shall Love go?  
 smi-leth, "yea?" shall Love go?  
 and Sire he frowneth "No," shall Love go?  
 and Sire he frowneth "No," shall Love go?

\*) The tune employed in this chorus is (with some slight alterations) that of the old English song or round "Sumer is i-cumen in," which has been referred on good authority to the earlier part of the 13<sup>th</sup> century, and is the oldest specimen of secular part music that is known to exist.

Hubert.

*p*

Hear, Love, what she re - plies.

*p*

Hear, Love, what she re - plies, what she re - plies

*p*

Hear, Love, what she re - plies, what she re - plies.

*mp*

seek thine answer in her eyes, hear, Love, what she re - plies,

would you win me?

*cresc.**mp*

seek thine answer in her eyes, hear, Love, what she re - plies,

would you win me?

*cresc.**mp**mf**mf*

Sing to him Heigh - ho!

Heigh -

when he rai - leth, sing to him Heigh - ho!

Heigh - - ho!

when he rai - leth, sing to him Heigh - ho!

Heigh - - ho!

when he rai - leth, sing to him Heigh - ho!

Heigh - - ho,

when he rai - leth, sing to him Heigh - ho!

Heigh - - ho.

ho, sing, Love, —

(Geoffrey appears on the balcony unnoticed and

Heigh - - ho, — sing, — Love, sing heigh - ho, — sing, — Love, sing

Heigh - - ho, — sing, — Love, sing heigh - ho, — sing, — Love, sing

sing heigh - ho, — sing, Love, sing heighho, — sing, Love,

sing heigh - ho, — sing, Love, sing heighho, — sing, Love,

### Geoffrey.

(Hubert motions them to sing softly)

shakes his fist at them)

Heighho indeed, the knaves! and chiefest

heigh - ho and heshall let me go. sing, Love, sing heigh - ho, —

heigh - ho and heshall let me go. sing, Love, sing heighho, —

sing heighho and heshall let me go. sing, Love, sing heighho, —

sing heighho and heshall let me go. sing, Love, sing heighho, —

knave Good Mas-ter Hu-bert! an ye'd sing Heigh -

sing, — Love, sing heigh - ho and he shall let me go. *cresc.*

sing. Love, sing heighho and he shall let me go. *cresc.*

sing, Love, sing heighho and he shall let me go. *cresc.*

sing. Love, sing heighho and he shall let me go. *cresc.*

ho? ye shall! I'll cudgel all your pack!

(he hurries back through the window)

*p* *f stacc.*

(to Hubert) Wat. Dost hear? a voice? Will. Good sooth! but some one stirs a-hove: yet none see

(looking up)

*p*

Hubert.

Yet must our sun - risesong have spoken a loud — welcome. Nay! she

*(looking up) pp*

I.

*pp*

*dolce*

sleeps! her casement o - pens not, yet some one stirred; sweet

*col Ped.*

Ci - cely, thou'rt hid perchance: and coy — would win more homage on — thy natal day.

*pp*

*p* *cresc.* *f*

Hide, lovebird, sleep or wake. We'll woo until thou smi - - - lest back our

wage! once more yet the re-  
 Ay! so a-gain! we'll draw her  
 Ay! so a-gain! a-gain! a-gain! we'll draw her  
 Again! a-gain! we'll draw her  
 Ay! so a-gain! we'll draw her

frain \_\_\_\_\_ Hear, Love, what she re-  
 forth \_\_\_\_\_ Hear, Love, what she re-  
 forth \_\_\_\_\_ Hear, Love, what she re-  
 forth \_\_\_\_\_ seek \_\_\_\_\_ thine answer in her eyes, hear, Love, what she re-  
 forth \_\_\_\_\_ seek thine answer in her eyes, hear, Love, what she re-



plies, sing to him Heigh-

plies, what she re-plies, when he rai - leth sing to him Heigh - ho!

plies, what she re-plies, when he rai - leth sing to him Heigh - ho!

plies, would you win me? when he rai - leth sing to him Heigh - ho! \_\_\_\_\_

plies, would you win me? when he rai - leth sing to him Heigh - ho! \_\_\_\_\_

The piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line with some harmonic support.

ho! Heigh - ho! sing, Love \_\_\_\_\_ sing heigh - ho, \_\_\_\_\_

Heigh - ho, \_\_\_\_\_ Heigh - ho, \_\_\_\_\_ sing, Love, sing heigh - ho, \_\_\_\_\_

Heigh - ho, \_\_\_\_\_ Heigh - ho, \_\_\_\_\_ sing, Love, sing heigh - ho, \_\_\_\_\_

Heigh - ho, \_\_\_\_\_ Heigh - ho, \_\_\_\_\_ sing, Love, sing heighho, \_\_\_\_\_

Heigh - ho, sing Heigh - ho, sing, Love, sing heighho, \_\_\_\_\_

The piano accompaniment continues with the same harmonic structure, providing a foundation for the vocal lines. The right hand features more complex chordal textures, and the left hand maintains a consistent rhythmic pattern.

**Allegro molto.**

Allegro molto.

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go! (As they turn expectantly to the porch, Geoffrey enters armed with a stout cudgel. The Prentices retreat across the scene. Hubert, who has expected Ciciely, seeing Geoffrey falls back a step or two.)

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*cresc.*  
sing, Love, sing heigh - ho, and he shall let me go!

*cresc.*  
sing, Love, sing heighho, and he shall let me go!

*cresc.*  
sing, Love, sing heighho, and he shall let me go!

*f marc.*  
*cresc.*

Geoffrey. (Threatening them with his cudgel)

So so! my roy-sterers! ye thought to wake the ooo-ing

Wat. *meno mosso*

Wat. *poco rall.*  
(The 'Prentices all laugh and mock at him) (bowing)  
The screech-

dove; How now, when ye have scared the owl!

*p* *ff sf sf sf* *f poco rall.*

— owl!  
Will. (bowing) *a tempo*

Nay, nay, no owl at all. the owl hath wis-dom,

Ay! and holds his

Ay! and holds his

Ay! and holds his

Ay! and holds his

*p* *a tempo*

(They laugh)

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

tongue. Say rather Master Chanticleer who crows and struts the while!

*mf*

Ay, I can crow and strut, but mark you, I strut on mine own  
heap, begone! begone! begone!

A fight - ing cock! a fight - ing cock! a fight - ing  
A fight - ing cock! a fight - ing cock! a fight - ing  
A fight - ing cock! a fight - ing cock! a fight - ing  
A fight - ing cock! a fight - ing cock! a fight - ing

*f* *stacc.* *p* *f* *p* *sf*

Hubert.  
(still at L.)

Nay taunt him not, let be!

Begone, I say! Let be thy-self! thou churl, this prank is  
cock!  
cock!  
cock!  
cock!

(Geoffrey turns on Hubert and comes between him and the porch.)

2

(he shakes his cudgel at him)

thine, yonder the gates dost hear me? out!

Fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie, fie, fie! Sir

Fie, fie, fie, fie, fie, fie! Sir

*cresc.* *mf*

(crossing rapidly after them again)

Out! go, you

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

Chan - ticleer, to win thyspurs in war on a poor singing bird, oh shame!

*p* *dim.*

var-lets, out, gol

(bowing) *mf*

oh shame! oh shame! Nay, nay! good host, we fain would stay to

oh shame! oh shame! oh shame! *mf* Nay, nay! good host, we fain would stay to

oh shame! oh shame! oh shame! (howling) *mf* Nay! good host, we fain would stay to

oh shame! oh shame! *mf* Nay! good host, we fain would stay to

(Seeing Hubert) (He makes for him)

I'll break your bones! and thine.

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, fie, he would but sing Heigh-

break our fast! Fie, he would but sing Heigh-

You pack of curs! be - gone! you pack of curs! be -

ho 'tis all he craves! 'tis all he craves!

ho 'tis all he craves! 'tis all he craves!

ho 'tis all he craves! 'tis all he craves!

ho 'tis all he craves! 'tis all he craves!

*cresc.*  
*f*

(The 'Prentices retreat bowing, as he drives them out) (♩ = ♩)

gonel

Heighho, Heigh-ho, Heigh-ho, Heigh - ho! Re -

Heigh - ho, Heigh - ho, Heigh - ho! Re -

Heighho, Heigh-ho, Heigh-ho, we read such welcome in thine eyes, re -

Heigh - ho, Heigh - ho, we read such welcome in thine eyes, re -

*mf* *f sempre stacc.*

treat perchance were wise, perchance were wise. when thou ra - vest, sing to us, oh

treat, perchance were wise, perchance were wise. when thou ra - vest, sing to us, Heigh-

treat perchance were wise. Wouldst thou scare us? when thou ra - vest, sing to us, Heigh-

treat perchance were wise. Wouldst thou scare us? when thou ra - vest, sing to us, Heigh-

sing to us, Heigh-ho, Heigh - - ho, sing, sir Cock

ho, Heigh - - ho, Heigh - - ho,

ho, Heigh - - ho, Heigh - - ho,

ho, Heigh - - ho, sing, sir Cock, Heighho,

sing Heigh - ho sing, sir Cock, sing Heigh - ho and out, yea out we'll

sing, sir Cock, sing Heigh - ho sing, sir Cock, sing Heigh - ho and out, yea out we'll

sing, sir Cock, sing Heighho, sing, sir Cock, sing Heighho and out, yea out we'll

sing, sir Cock, sing Heighho, sing, sir Cock, sing Heighho and out, yea out we'll

(The 'Prentices gradually leave the scene. Geoffrey exits after them for the moment.)



gol Heigh - ho, Heigh - ho, sing, sir Cock, sing Heigh - ho and

gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and

gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and

gol Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho and

*dimin.* *p* *dimin.* *pp*

out yea, out we'll go!

out yea, out we'll go!

out yea, out we'll go!

out yea, out we'll go!

Hubert has been anxiously watching

his opportunity, and is advancing to the porch, when Cicely hurriedly emerges from it and runs to him. They come down rapidly (L.).

*molto*

## Scene II.

**Moderato.** (♩ = ♩)

**Hubert.** *f* Sweet

**Cicely.** *mf* Ah me!

**Hubert.** — heart! a thousand bright re- turns to thee of this bright day!

**Cicely.** not one! my life is o'er: this morn for Can - ter-bu-ry bound

**Cicely.** start a pri-so-ner!

**Hubert.** (angrily) The Pil-grim-age! The Pil-grim-age! (more softly) goest thou with

(sadly)

E'en so! 'tis my sire's will to break—thy suit.

them.

**Hubert.** *f*

Nay, cou - rage, sweetheart mine, I'll break thy

(He kisses her. At the same moment, Geoffrey has returned out of breath and sees him.)

*Gleely. mf*

chains! Oh hush! he comes!

**Geoffrey.** (separating them)

Thou jade! and thou, thou wanton churl! but coo thy last! she

flies to-day to her good aunt in Kent, who'll guard her well, right well, I

*Fug.*

warrant me: a kindly griffin, she'll thy bo - dy keep: Saint Thomas watch thy

soul! *mp* Be-twixt them both, may be, they'll make a de - cent wench of you, and not a

*Cicely.* *mf* 'Twas but a birth - days song,  
*Hubert.* A greet-  
*Geoffrey. cresc.* hoy - den simpering to hear Heigh - ho sing Heigh-ho!

*Hubert.* - ing to thy house!  
*Geoffrey.* Greet - ing, forsooth! a birth-day greeting! Death-day call it,

knave, and say if but 'twere mine — how you would sing Heigh-ho, Heigh-ho and clutch my

mo - ney bags! her beaming eye 'tis but their glitt - 'ring sheen that sparkles there for

**Cicely. Allegro.**

**Hubert.** (hotly) Ay false in-deed! he loves me for my -

**Geoffrey.** 'Tis base! 'tis false!

thee!

**Allegro.**

**Cicely.**

**Geoffrey.** self, he told me so. She hath not

Tell that thy grief - finaunt! she'll scoff thy prattle down.

loved!

*f*

She hath! full fif - ty times: she'll opeth years about the wick - ed ways of

*f* *pp* *Fag.*

*più lento* (wiping her eyes) *p* *a tempo*

Me-thinks I shall not love this grif - fin aunt.

men.

*espress.* *più lento* *p dolce*

(caressing him) *CRSC.*

Oh say, oh say, — I'll stay with thee!

*mf*

Near yonder churl? not thou;

*pp* *p*

*f*

To Can - ter - bu - ry shalt thou go — to cure thy soul, — and

*f*

## Andante con moto.

**CHORUS** (behind the scenes).

Sop. him. *mf* Ha well! at last they come!

Alt. *mf* Life is a wea -

Ten. *mf* Life is a wea -

Bass. *mf* Life is a wea -

*Andante con moto.*

*p pesante*

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

- - ry pil - grim-age. Sor - - row and toil with

(Geoffrey has started to -

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

death for wage, long the way, and rug - - ged the

wards the gate in a great bustle: and Hubert and Cicely have taken advantage of the opportunity and ex -

road. But thou brave Saint hast borne thy load 'tis

road. But thou brave Saint hast borne thy load 'tis

road. But thou brave Saint hast borne thy load 'tis

road. But thou brave Saint hast borne thy load 'tis

changed a word or two, but he has hurried down and separated them: as the chant stops he pulls Cicely

ours to-day as once 'twas thine! Send us

ours to-day as once 'twas thine! Send us

ours to-day as once 'twas thine! Send us

ours to-day as once 'twas thine! Send us

towards the porch.)

aid! Send us aid from thy ho - - - ly

Send us aid! Send us aid from thy ho - - - ly

aid! Send us aid from thy ho - - - ly

Send us aid! Send us aid from thy ho - - - ly



Allegro molto. Geoffrey. *f*

Quick, in with you! They wait their parting cheer, one needs on  
 shrine!  
 shrine!  
 shrine!  
 shrine!

## Allegro molto.

*stacc.* *sf*

such a morn as this a hun - dred hands; I have but two, and wasting them on

(He pushes Cicely reluctant to the porch.)

staves and cud-gellings— forsooth! in with you, wench, and lay the board.

## Cicely.

(She kisses her hand to Hubert unseen by Geoffrey.)

Hubert, fare well!

## Geoffrey.

Godspeed sweet-heart! heed not thy chains!

What

What

(He once more pushes her in. She once more kisses her hand. This time Geoffrey sees her and scares her in.)  
**Geoffrey.**

yet? begone!

**Hubert.**

*Adagio.*

Then he turns to Hubert, and points to the gates.) Hearken, my  
 And thou the gates! *Adagio.*

*Allegro molto.*

Master Blount, is this my hope from thee? Ay! swallow it! make of it what thou  
*Allegro molto.*

(He hurries in after

wilt; to the de-vil with thee, and leave me to my guests.

Cicely; Hubert stands and looks after him.)  
 (Wind)

*dim.* *pp* *dim.*

## Hubert. Andante tranquillo.

So! to the de-vil? thanks, Master Blount. To Can-ter-bu-ry?

(thinking)  
Eh? that's not the de-vil's road, though I have heard he

(short pause) (♩ = ♩)  
treads it sometimes! *espress* *pp*

*pp* (sighing)  
Ne-ver see her more? Heigh-hol

(♩ = ♩) (He seats himself at a table R. and falls into a deep reverie.)  
Heigh sing Heigh-ho, I'll think that out a bit.  
*p* *pp*

## Scene III.

The Pilgrims enter in twos and threes, after the manner of people assembling at a given meeting place. As they move about, some greeting each other, some putting down their packs, and forming groups here and there, they present an austere and solemn bearing.

**Listesso Tempo.**

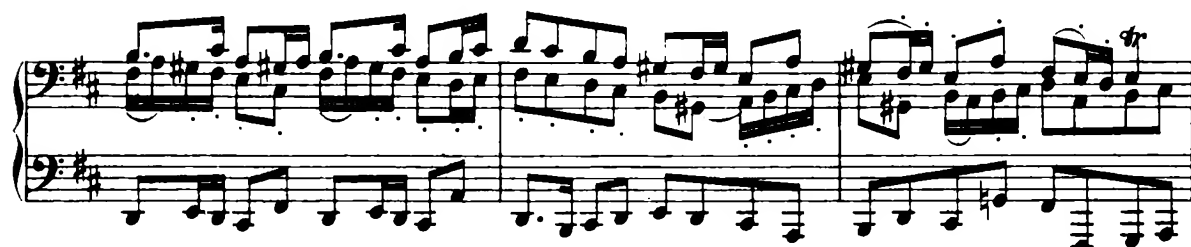
(The Merchant enters.)



(The Clerk enters.)



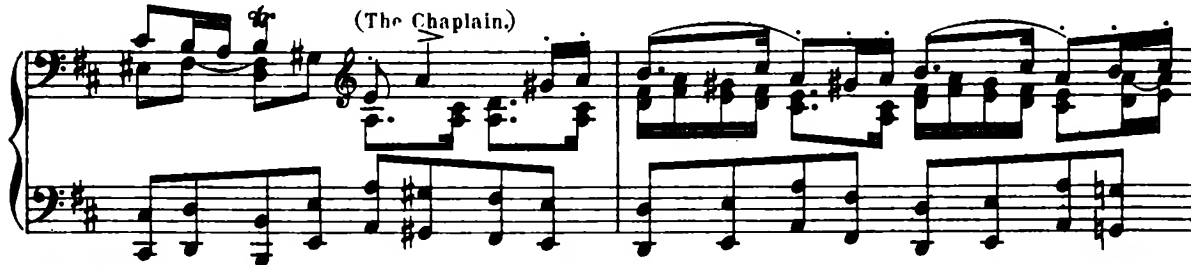
*il basso sempre stacc.*



(The Doctor of Physick.)



(The Chaplain.)



(The Serjeant at Law.)



First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece. The label "(The Friar)" is positioned above the right-hand staff.

Third system of musical notation. The label *cresc. poco a poco* is written above the left-hand staff, and *L.H.* is written above the right-hand staff. The label *col Ped.* is written below the left-hand staff.

Fourth system of musical notation. The label "(The Lady Prioress.)" is written above the left-hand staff, and "(The knight.)" is written above the right-hand staff. The label *cresc.* is written above the right-hand staff.

Fifth system of musical notation. The label "(Here a crowd of burgesses and" is written above the right-hand staff.

Sixth system of musical notation. The label "dames enter.)" is written above the left-hand staff. The label *cresc.* is written above the right-hand staff. The label *col Ped.* is written below the left-hand staff.

(With the same outward demeanour, they all advance together and sing with a sudden change to merriment.)

**C H O R U S.**

*Sop.* *Alt.* *Ten.* *Bass.*

*f* *Allegro molto e con brio.*

When weather be goodly and

When weather be goodly and

When weather be goodly and

When weather be goodly and

*f* *Allegro molto e con brio.*

com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,

com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,

com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,

com-pa-ny be fine, 'tis rare to be shri-ven at Can - ter-bu-ry shrine,

right quit of the dust, the ri - ot and rust, themoil and toil of

right quit of the dust, the ri - ot and rust, themoil and toil of

right quit of the dust, the ri - ot and rust, themoil and

right quit of the dust, the ri - ot and rust, themoil and

*mf*

things un - kind, as you tell your beads through the flow' - ry

things un - kind, as you tell your beads through the flow' - ry

toil of things un - kind, as you tell your beads through the flow' - ry

toil of things un - kind, as you tell your beads through the flow' - ry

*p*

*p*

*p*

*p*

*p*

*crusc.*  
meads and the ci - ty's smoke grows faint be - hind.

*crusc.*  
meads and the ci - ty's smoke grows faint be - hind.

*crusc.*  
meads and the ci - ty's smoke grows faint be - hind.

*crusc.*  
meads and the ci - ty's smoke grows faint be - hind.

*crusc.*

2

Tenori. *f*

Bassi. *f*

A-way from press of work and care when day is done, to meet good  
A-way from press of work and care when day is done, to

fare. to pass the jest and drain the bowl and help the  
meet good fare, to pass the jest and drain the bowl and help the

*mp*

while to cure your soul, an  
while to cure your soul, an ea - sy task, an

*cresc.*

*stacc.*

*cresc.*

ea - sy task, if Ho - ly Rome would keep your wo-man-kind at  
ea - sy task, if Ho - ly Rome would keep your wo-man-kind at

*2*



Supr. We thank you, Sirs, your scrup-les spare,

Alt. We thank you, Sirs, your scruples spare, although with

Ten. Wethank you, Sirs, your scruples spare, although with

Bass. home!  
home!

Supr. you the road we share;"your wo - man-kind,"you soon shall see, need not such gal - - lant

Alt. you the road we share;"your wo - man-kind,"you soon shall see, need not such gal-lant, gallant

com - pany; Black sheep are best within the pen. Let Ho - ly

com - pany; Black sheep are best within the pen.

Rome, let Ho - - - ly Rome chain up the men!

Sopr. Let Ho - ly Rome chain up, chain up the men!

Alt. Let Ho - ly Rome chain up, chain up the men!

Ten. Let Ho - ly Rome chain up the men! *mf*

Bass. How much, fair dames, for *mf*  
How much, fair dames, for

*mf* As much, Sirs, as for cour - te-sy. Rude boors are rough,

*mf* As much, Sirs, as for cour - te-sy. Rude boors are rough, *cresc.*

cha - ri-ty? Glib tongues are sharp, Rank *cresc.*

cha - ri-ty? Glib tongues are sharp, Rank

*cresc.* 'tis you, Sirs,

*cresc.* not grasped enough! lack wit, lack all, 'tis you, Sirs,

not grasped enough! lack wit, lack all, 'tis

nettles sting, lack cour - tesy!

nettles sting, lack cour - tesy!

'tis you lack cha-ri-ty! we say 'tis you! we say 'tis you!  
 you, Sirs, who lack cha-ri-ty! we say 'tis you! we say 'tis you!  
 'tis you! 'tis you! 'tis  
 'tis you! 'tis you! 'tis

*sf*

*cresc.*  
 we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis  
 we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis  
 you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you!  
 you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you! 'tis you!

*cresc.*  
*cresc. molto*

you! Save  
 you! Save  
 Forsooth 'tis us? go to!  
 Forsooth 'tis .us? go to!

*mf*  
*mf*

2

now the truth who would have done with wo-man-kind?

now the truth who would have done with wo-man-kind?

*mf* For prayer and

*mf* For prayer and

*p*

Tell ye the truth!

Tell ye the truth!

peace we had a mind. Tell ye your

peace we had a mind. Tell ye your

tell ye your own!

tell ye your own!

beads. Ay so! your needs shall prompt a prayer. For you we'll

beads. Ay so! your needs shall prompt a prayer. For you we'll

For us! Gra-mer - cy! Nay! But nay! But

For us! Gra-mer - cy! Nay! But nay! But

pray! For you! But yea! But yea!

pray! For you! But yea! But yea!

*cresc.*

nay! But nay, but nay, but nay, 'tis you need prayers for you we'll

nay! But nay, but nay, but nay, 'tis you need prayers for you we'll

But yea, but yea, but yea, but yea 'tis you need prayers for you we'll

But yea, but yea, but yea, but yea 'tis you need prayers for you we'll

pray!

pray!

pray!

pray!

## Andante con moto.

Life is a weary pilgrim

Life is a weary pilgrim

Life is a weary pilgrim

Life is a weary pilgrim

*dim.*

*pesante*

mage, sorrow and toil with death for

mage, sorrow and toil with death for

mage, sorrow and toil with death for

mage, sorrow and toil with death for

wage, long the way and rugged the road. But

wage, long the way and rugged the road. But

wage, long the way and rugged the road. But

wage, long the way and rugged the road. But

thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours  
 thou brave Saint, hast borne thy load 'tis ours

*crusc.*

to - day as once 'twas thine, send us  
 to - day as once 'twas thine, send us  
 to - day as once 'twas thine, send us  
 to - day as once 'twas thine,

aid, send us aid from thy ho - ly  
 send us aid, send us aid from thy ho - ly  
 aid, send us aid from thy ho - ly  
 send us aid, send us aid from thy ho - ly

*p*

(With a rapid return to their original cheerfulness.)

## Tempo I. (Allegro molto.)

shrine. For when

shrine. For when

shrine. For when weather be goodly and company be fine, 'tis

shrine. For when weather be goodly and company be fine, 'tis

Tempo I. (Allegro molto.)

*cresc.*

weather be goodly and company be fine, 'tis rare to be shri-ven, 'tis rare to be shri-ven at

weather be goodly and company be fine, 'tis rare to be shri-ven, 'tis rare to be shri-ven at

rare, 'tis rare to be shri-ven, 'tis rare to be shri-ven at

rare, 'tis rare to be shri-ven, 'tis rare to be shri-ven at

*br*

Can - - - - - terbu-ry shrine.

Can - - - - - terbu-ry shrine.

Can - - - - - terbu-ry shrine.

Can - - - - - terbu-ry shrine.

*molto dim.*

2



## Geoffrey.

(Geoffrey enters from the porch) (at the entrance)

Ay, plea - sant, I ween: 'tis right well said, good

com - pany, but ere from here you take your leaves, my board is spread, I'll

warrant you'll try the Ta - - - bard's cheer, so in with you!

*sempre dim.*

(he motions them to enter)

ay masters, test the wine!

The Ta - - bard's sign is

The Tabard's sign is famed.

The Ta-bard's sign is famed.

The Tabard's sign is famed.

and y'e, good' dames, the pasty prove, and in  
famed. Thy proffered cheer we'll not de -  
Thy prof - fered cheer we'll not de -

for day be - gins to move \_\_\_\_\_ and flies a - pace. Ay  
cline, good host! Thy  
cline, good host! Thy  
No fear \_\_\_\_\_ they'll faint up - on the way, nor we!  
No fear they'll faint up - on the way, nor we!

*cresc.*  
ma - sters, test the wine!

*cresc.*  
prof - - fered cheer we'll not de - cline, good host we'll not de -

*cresc.*  
prof - - fered cheer we'll not de - cline, good host we'll not de -

*cresc.*  
No fear, no fear, good ho - nest wine our staff shall

*cresc.*  
No fear, no fear, good ho - nest wine our staff shall

*cresc.*  
*mf*

*f*  
And ye good dames the pas - ty

*f*  
cline, good host we'll not de - cline, good host, we'll not, we'll not de -

*f*  
cline, good host we'll not de - cline, good host, we'll not, we'll not de -

*f*  
be, good ho - nest wine our staff shall be, good ho - nest

*f*  
be, good ho - nest wine our staff shall be, good ho - nest

*rall.*  
*rall.*  
*rall.*  
*rall.*

Più lento.

prove!

cline!

cline!

wine!

wine!

Though life is a wea - - ry

Though life is a wea - - ry

Though life is a wea - - ry

Though life is a wea - - ry

Più lento.

*p*

pil - grimage, sor - row and toil with death for

pil - grimage, sor - row and toil with death for

pil - grimage, sor - row and toil with death for

pil - grimage, sor - row and toil with death for

*p*

## Tempo I.

(The pilgrims enter the inn.)

wage and company be fine, 'tis rare to be shri - ven at  
 wage and company be fine, 'tis rare to be shri - ven at  
 wage, yet when weather be good - ly and company be fine, 'tis rare to be shri - ven at  
 wage, yet when weather be good - ly and company be fine, 'tis rare to be shri - ven at

Tempo I.

*p* *cresc.*

(All have entered the inn, except one

Can - - - terbury shrine.  
 Can - - - terbury shrine.  
 Can - - - terbury shrine.  
 Can - - - terbury shrine.

*f* *dim.* *p*

or two who are seated at the back of the stage.)

*pp*

(Hubert is still seated with his head resting on his hands, wrapped in thought, when Hal o'the Chepe and Sir Christopher Synge enter and advance: the former with an air of mysterious self-importance, the latter hobbling after the fashion of an old beau fatigued.)

*pp*

2

*Andante molto moderato.*

**Hal.** *mp* (Crossing to L.)

Right well! we're here betimes, I wot thou seest how thou canst trust my

**Sir**

wit! Did I not say "my good Sir Chris - topher, we must be up betimes!" Ay

**Christopher.** (looking for a seat, while Hal peeps in at the porch cautiously)

so! Too much be - times, I fain would to my

couch a - gain: this dew - - - drenched air is full of

aches! Nay, but a gallant knight such as art thou, the puissant

champion, gay con - que - ror in Cu - pid's tour - nament, Sir

Va - liant of In - trigue, he heed - - eth not a good sound ache or two!

**Sir Christopher.** (jauntily) *poco rall.* (he limps a little, and seeing a stool pulls it for- *a tempo* Hal.

Thou speakest well, still— I would rest my legs! And wisely done,

ward and sits down)

the while the pilgrims take their part - ing fare: for this my well planned

Sir Christopher. Hal.  
project hath, I own, some need of legs: Of mine? Ay marry,

(as if announcing a pleasant surprise) *cresc.* Sir  
thine. Thou'rt going this day to walk to Si - - denbourne! To Si -

Christopher. (starting up) *accel.* *rall.*  
- denbourne! to Si - denbourne! but by the holy Rood 'tis eight good leagues!



**Hal.** (looking round)*a tempo*

Marry, a gallant knight reck's not an honest league or two to win his la - dye

*a tempo*  
*mp*

The first system of the musical score for Hal. (looking round) features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment includes chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

**Sir Christopher.** (resuming his seat)

love. Ay so! this cunning plot of thine to net this pret - ty wench:

*mf* *p*

The second system of the musical score for Sir Christopher. (resuming his seat) continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a half note in the left hand.

(rubbling his knee)

**Hal.**

but why not here? Un - der her wea-sel - sight-ed sire's two eyes,

*f* *p stacc.*

The third system of the musical score for Hal. (rubbling his knee) shows the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the left hand.

take from the Ta-bard her, its fair - est sign! My good Sir Christopher,

*f* *p*

The fourth system of the musical score for Hal. (take from the Ta-bard her, its fair - est sign!) shows the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth and sixteenth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note in the left hand.

these town-bred folk have cudgels, and I war-rant we have bones!

(he looks round cautiously) *softo voce*

Nay, trust my wit, thou'rt safe. Wouldst hear

*pp*

**Sir Christopher.**

my plot? Ay spread thy treason out, thou arrant knave: thou hast served me

*f*

**Hal.**

well ere this. Well, hark ye, now.\_\_\_\_\_

*p*

## Allegretto.

By my sub - tie-ty so ready, by my wit that's neer a - miss, by my

fore - thought keen — and stea - dy deft-ly have I gathered

**Sir Christopher.** Hal.  
this. What hast thou gathered? loose thy tongue. Good faith! be patient,

(Sir Christopher expresses foppish satisfaction)

trust to me. I ween a knight trim, lus-ty, young,

whose praise a thousand maids have sung hath charmed, hath charmed — fair

## Sir Christopher.

Hal.

mistressCi - ce - ly. I flatter me he has! And well! keep thou thy

charm and hear my spell. At Saint Tho - - mas's shrine to be

shri - ven to - day there start a good - ly com - pa-ny, your

gal-lant fine, your la - dye gay, your ho - ly nun, your port - ly friar, your

leech, your bur - gess, clerk, and squire; but of

*poco più lento**a tempo*

all I ween there's one the queen — a da-mozel named Ci-ce-ly.

*mp espress.* *p* *pp*

*Più mosso.*

Hush, hearken now, for my plot, I vow, is deep —

*stacc.*

— and of rare sub-tlety: At set of sun with jour-ney

done, when all have sought both curst and blest at Si-denbourne the

Trav'ler's Rest, 'tis there I ween thy pret-ty queen we'll

*fp*

(Sir Christopher displays consternation.)

car - ry off right steal - thi-ly! Nay fear not

we shall fail or fall, six bra - vos to our

aid — I call, the maid is con-jured through the air, is borne a - way

— The Saints know where, thou pay - est court; the prize — is

Sir Christopher.

Thou wilt all this by set of sun!  
won! By set of sun all this will I, thy fears dis-

*rull.*

On thee re - ly? all fears dis - miss? How deftly wilt thou manage  
miss, on me re - ly.

*rull.*

Tempo I. (Allegretto.)

this? Ay sol a - gain.  
I'll tell thee plain; by my sub - tlety so ready, by my wit that's ne'er a -

*cresc.*

miss, by my fore - thought keen and stea - - dy, deft-ly

*p*

Allegro molto.

Sir Christopher.

Thou art a cle - ver knave!  
I am! and  
will I manage this.

*f*

thou a lus - - ty knight ready, I ween, — to pace eight ho-nest leagues to

**Sir Christopher.**

(jauntily)

Eight! ten! a do - - zen! Where's the pretty

Si - denbourne!

(Sir Christopher turns impatiently to the porch but Hal stops him.)

Syren? where's the pretty Syren? where?

Nay!

Nay!

Wag not thy tongue, guard well thy

glance.

In

Eat.

But no - thing more,

the rest at



(about to enter, rubbing his hands)

*short pause*

(He stops short)

*p*

at Si - - denbourne. Thou dost not

Si - denbourne.

think my wife hath scent of this?

Dame Margery? Canst thou not trust my wit? go,

Ay and a right merry one, and a right

break thy fast, thou art a pilgrim!

merry one, eight leagues? a score! We'll see who'll bra -

(he hobbles into the inn)

- vest trudge to Si - - - denbourne!

*f* *dim.*

(Hal stands looking after him)

*dim.*

## Scene V.

Andante moderato.

Hal. *p*

Hath the wife scent of this? But yes-ternight, 'tis true, she questioned me most

*p*

(*solto voce*)

cunningly about this Tabard sign. "Who was mine host? his fa - mily?" But

*mf* *p* *mf*

2

Hal ——— o' the Chepe can fence in talk a-against a shrew. "Mine

host, quoth I, a good-ly grey-beard honest, for the rest

his fa - - - mi - ly, one sweet - - - eyed lit - tle wench, no more,

Whose bux - om beau - ty is the toast of ev' - - ry 'Pren - - tice

bout. I warrant me she got no more than that from Hal ——— o' the

(he comes to the centre) *p*

Chepe! But time is tripping on,

*p* *pp*

*s* (counting on his fingers)

How now stand I about my bra-vos?

Five \_\_\_ have I, yea five, right scoundrels

*cresc.* all, a sixth, I lack a sixth; come, Hal,

*cresc.* *p*

(Hal looks about him, and seeing Hubert, watches him with interest)

stir up thy wit, say, where's that sixth?

*mf*

## Andante.

Hubert.

(at the table R.)

"Life is a wea - - ry pil - grimage, sor - row and

*pp*

toil with death for wage." Ay so, and mine is a well packed

## Allegro.

(rising and looking towards the inn)

load, and the devil's to help me down the road!

*sf*

## Hal.

The de-vil help thee, old churl! The de-vil, good,

*p*

that smacks of pro - - per compa-ny! Some

boor old Geoffrey hath chased for drink, and faith he looks a mal-content,

a cut ——— throat knave, just such a scoundrel as would

sum my sixth. I'll test him. *ad lib.* Fel-low there!

(he approaches Hubert)

Hubert.  
Fel-low thy - self!

Hal. Good fellow, good to thee, who to the

Hal. *ad lib.* de-vil sendest bet-ter folk, Thine e - - nemy?

(He points over his shoulder at the inn)

Hubert.

Thou'rt right in sooth, lives there.

Ay!

Hal.

Mine host of the fa - - med

E'en so!

Ta-bard?

Whose dove - eyed

wench town - gallants buzz a -

(Seizing Hal by the collar)

Curb thy foul

round as bees a-bout a rose.

tongue, thou liest.

How now, how now, let go,

I did not say they sipped the sweets, not

I, not I, Nay there is but one who claims the

**Hubert.**  
**Hal.** I wot there is,  
right to such a lus-cious feast, and I'm his

**Hubert. p**  
hench-man! Thou his hench-man, thou?

(aside) There's trea-son in the knave, I'll play with him. A

(aside) **Hal.**



(to Hubert)

sim-ple scoundrel this, I'll humour him. On

him thy de - - vils churl wouldst have re -

Ay, sure and swift. vengeance? thou shalt.

What say'st thou to a well con-ceived

wile and bold, to carry off thine old

Hubert.

Hal. (Hubert again seizes him) Ho, what Ci - ce - ly!

churl's love bird!

*cresc.*

Hal.

Hi! Let me be, why stran - gle me?

Hubert.  
(He relaxes his hold)

'Tis such a fine con - ceit, I could not

Hubert.

Hal. help but — Seize thee by the throat!

*leggiere*

Ay

Hal.

marry then, more gently. Wouldst thou hear this cun - ning

*p*

Hubert.

*mf*

Hal.

That fain would I, say on,

plot of mine?

thou cun-ning plot-ter.

Lend thine ear;

Un poco più lento.

With Ken-tish staves— five scur-vy knaves— (thou'lt

*stacc.*

make the sixth, I war-rant me,) will hie this morn towards Si-den-

bourne, and when the night hath drif-ted west and lulled yon pray-ing fools to

rest, nor sign, nor word, well net the bird our

*p* *sf* *bce*

*gall.* *a tempo* (Hubert is about to seize him but restrains himself) *cresc.*  
 pret-ty bird, fair Ci - ce - ly, Nay hear the end, her

*colla voce*

sire may rage, you ras-cals, you will win your

*piu f*

wage, my gallant knight his prize! Now say, what think you

*f* *p*

**Hubert** (aside) (to Hal)  
 The vil-lain yea, yea but tis con - ceived right

on't?

*pp* *p*

## Allegro molto.

dain-ti-ly! (Hal goes towards the inn)

'tis well, that sums! my sixth is told. Where feeds my hun - gry

Allegro molto.

(coming down)

'tis bold, but shall be done! Five scur - - vy

knight?

Hubert.

knaves? We'll see how staves can match with staves a score.

*mf*

Piu moto.

of them! Some good doth bode this.

*mf* *cresc.*

*p* *cresc.* *mp*

*col. Ped.*

trudge down Can - ter - bu - ry's road, the de - vil's

*cresc.* *f* *p*

road! An an -

*cresc. molto* *p*

gels'tis, I wis, I'll trudge it, trudge it brave -

*f* *mp cresc.* *f*

Hal. ly! (Hal comes up fussily to Hubert.) Ay! that will

*mf*

Hal! thou wilt be there?

*sf*

(they shake hands)

I! A-greed! a - greed!

A-greed! a - greed!

*sf*

2

(Hal shakes his head)

Of this hath aught got wind? art sure?

*mp* Thy scruples

*p* *pp*

(Enter Dame Margery hurriedly. She has on a hood, and on seeing Hal she instantly draws it closer about her.)

Hal. (confidentially)

spare, there is \_\_\_\_\_ a wife, but she, she's

Hubert. (going)

'tis well! (following him)

leagues \_\_\_\_\_ from town; knows nought,

(He hastens out through the gate)

To - night at Si - - denbourne, way R.)

(Hal exit into)

to - night at Si - - denbourne, the inn.)

*p* *pp*

(Dame Margery has just come behind the two, as she catches the last word.)

Piano introduction for the first system. The music is in G major, 3/4 time. It features a treble and bass staff. The treble staff has a melodic line with a crescendo and a staccato section. The bass staff has a rhythmic accompaniment. The tempo is marked 'Andante maestoso'.

**Dame Margery.**

*Andante maestoso.*

First system of the vocal and piano parts. The vocal line (Dame Margery) is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The tempo is marked 'Andante maestoso'. The vocal line has a crescendo and a staccato section. The piano accompaniment has a crescendo and a staccato section. The lyrics are: "To Si - - denbourne!"

Second system of the vocal and piano parts. The vocal line (Dame Margery) is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The tempo is marked 'Andante maestoso'. The vocal line has a crescendo and a staccato section. The piano accompaniment has a crescendo and a staccato section. The lyrics are: "Faith if I've heard a - right, one kind - ly friend will greet him"

(The pilgrims enter gradually from the inn)

Third system of the vocal and piano parts. The vocal line (Pilgrims) is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The tempo is marked 'Andante maestoso'. The vocal line has a crescendo and a staccato section. The piano accompaniment has a crescendo and a staccato section. The lyrics are: "there to - night where is the wretch? and this bold"

Fourth system of the vocal and piano parts. The vocal line (Pilgrims) is in G major, 3/4 time. The piano accompaniment is in G major, 3/4 time. The tempo is marked 'Andante maestoso'. The vocal line has a crescendo and a staccato section. The piano accompaniment has a crescendo and a staccato section. The lyrics are: "wench? Mine host! mine host! send me mine"



## Allegro con brio.

## Scene VI.

(she approaches the porch)

host!

*mf* Here mine host! *cresc.*

*mf* Here mine host! *cresc.*

*mf* Here mine host! *cresc.*

*mf* Here mine host! *cresc.* Here! Here mine host! There mine host!

*mf* Here mine host! *cresc.* Here! Here mine host! There mine host!

Here mine host! Here mine host! Here mine host! There mine host!

Here mine host! Here mine host! Here mine host! There mine host!

*sfp stacc.*

(Geoffrey emerges from the inn in a state of confusion attending to his customers with a

Hi - ther answer to thy name, hi - ther answer to thy name,

Hi - ther answer to thy name, hi - ther answer to thy name,

Hi - ther ans - wer to thy name, hi - - ther ans - wer to thy name, thi -

Hi - ther ans - wer to thy name, hi - - ther ans - wer to thy name,

napkin under his arm, and scoring-satchel in his hand)

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee.

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee.

- ther, see, a wor - thy Dame at thy porch she waiteth thee. Heremine host!

thi - ther, see, a wor - thy Dame at thy porch she waiteth thee. Heremine host!

*cresc.*

Heremine host! Heremine host! Hi - ther, tally up thy score, reck not thou

Heremine host! Heremine host! Hi - ther, tally up thy score, reck not thou

Heremine host! Hither bring a flagon more! Reck not

Heremine host! Hither bring a flagon more! Reck not

\_who rateth thee, reck not thou who rateth thee, hasten thou 'tis time for starting!

\_who rateth thee, reck not thou who rateth thee, hasten thou 'tis time for starting!

thou who rateth thee, reck not thou who rateth thee. Come a

thou who rateth thee, reck not thou who rateth thee. Come a

(Geoffrey is beside himself, going from one to the other)

cup to speed our par-ting, one to cheer us, has - ten,

cup to speed our par-ting, one to cheer us, has - ten,

Dost thou hear us, hasten,

Dost thou hear us, hasten,

Geoffrey.

Ne'er was pack-horse rougher rid - den!

has - - - ten!

has - - - ten!

do as thou art bidden!

do as thou art bidden!

Come a cup

Come a cup

one to cheer us, has - ten

one to cheer us, has - ten

to speed one parting, one to cheer us, one to cheer us, has - ten

to speed one parting, one to cheer us, one to cheer us, has - ten

## Geoffrey.

Ne'er was packhorse rougher rid - den!

do as thou art bid - den!

do as thou art bid - den!

do as thou art bid - den!

do as thou art bid - den!

Here mine host!

Here mine host!

Here mine host!

Here mine host!

*pp*

There mine host! Hi-ther, answer to thy name, hi-ther

There mine host! Hi-ther, answer to thy name, hi-ther

There mine host! Hi-ther, answer to thy name, hi-ther, answer

There mine host! Hi-ther, answer to thy name, hi-ther, answer

answer to thy name, thi-ther, see, a wor- thy Dame

answer to thy name, thi-ther, see, a wor- thy Dame

to thy name, thi-ther, see, a wor- thy Dame

to thy name, thi-ther, see, a wor- thy Dame

*cresc.*

*ff*

**Dame Margery** (seizes Geoffrey by the wrist and takes him aside R.)

*mf*  
Thou art mine  
at thy porch she wai-teth thee!  
at thy porch she waiteth thee!  
at thy porch she wai-teth thee!  
at thy porch she waiteth thee!

*dim.* *p*

host?  
**Geoffrey.** (exhausted)  
*mf* Mine host am I, who bears a load to break his back: What wouldst thou? *cresc.*

*sempre stacc.*

Nay! ans - wer me,  
pa - sty, sher - ris - sack? 'tis mighty good!

*mf*

Thou hast a daugh - ter?

*mf* Ci - ce - ly, ay a sil - ly jade, but there, she'll

so - ber on the pil - grimage, she hath a mai - den aunt in Kent, 'tis

**Dame Margery.**

A-lone?

thi - ther that her jour - ney's bent. She goes with these.

(mysteriously) *il tempo un poco sostenuto*

Art sure?

Ay so. Ay sure to let her go a - lone may prove un-

*mf*  
Youth is giddy, would you now to  
wise, in truth I reckoned not of es - cort.

*sfacc.*

*accel. al* Tempo I.  
me your charge con-fide?

*f*  
What, Ci - ce - ly? My gra - cious dame, thou art too

*accel. al* Tempo I.  
*p*

*f*  
So let it  
good: in thy kind care? ay that I would, my ve-ry chance!

(Cleely comes from the porch, trying to avoid the attentions of Sir Christopher, who is following her.)  
be! summon the maid.

Hal here is shel

*p*

Geoffrey.

(He hands her over to Dame Margery, Sir

here wench! here Cicely! this kind - ly dame will guard thee to the

Andante sostenuto. Sir Christopher (taken aback)

What ghost be this? a spying shrew? du-

Christopher following her the while, when Dame Margery suddenly places herself between the two, confronting her husband, but carefully concealing her features with her hood. Hal enters from the inn.)

shrine.

Andante sostenuto.

*mollo* *f* *p* *s*

Hal.

en-na?

Pest, I say to all of them! (pulling him to L.)

Dis-cre-tion! Nay not

(Sir Christopher still trying to get a glimpse of Cicely. Dame Margery intervening.)

here, at Si - - denbourne. I've found a sixth, a right - strong



## Sir Christopher.

*p* still that gray—ghost—and I had framed a ho—neyed  
(dragging him off)

Hal. knave, come thou with me and hear my plot.

Dame Margery. (Hubert disguised as a monk enters R.)

(to Cicely)

*p* She heeds—him not, 'tis well. My child,—dost  
speech.  
Come thou with me.

Cicely.

(sadly)

*mf* Love—to be torn from all I  
love this ho—ly pil—grimage?

love? not I!

Hubert (coming up close to Cicely.)

Sweet Ci-ce-ly! say not from all, see here—a

(starting) *sotto voce*

(he reveals himself to her.) Hu - bert!

pil - grimbound for Canterbu-ry! Ay with thee!

**Hubert.** (The Prentices enter at gate R. They are all habited in monkish costume, and bear themselves with mock

But hush! I am a si - - lent monk, and go to join my

reverence, taking their places at the table R.)

bre - thren of the cowl, — good monks, their chant "sing — Heigh —

**Cicely.**

(disconcerted)

What doth he say? not

**Dame Margery.**

(to Cicely)

What saith you ghostly friar?

**Hubert.**

— sing Hol"

much I ween, some com-for-ta-ble words, which have much calmed my

spi-rit. Dame, I trow I shall not hate this

ho - - ly pil - gri - mage!  
Hubert. (tenderly)  
Thou wilt not hate this ho - - ly

'twere sin to hate what faith hath made so fair.  
pil - grimage!  
Geoffrey.  
Ay fair now

**Dame Margery.**

(*emphatically*)

(*to Dame Margery*)

Of that I'll give the  
sin-gest thou to quit thy cage, thou'lt guard her well?

*cresc.* *mf*

(*she half turns facing Sir Christopher*)

gace: fear nought!  
**Sir Christopher.** (*recoiling*) *mf*

Hal. A-gain that ghost! (*drawing back Sir Christopher*)  
E'en so! Beware!

*mp* *molto*

**Cicely.**

(*nodding to Hubert*)

**Dame Margery.** (*fiercely at Sir Christopher*)  
Beware!

**Hubert.** (*aside to Cicely*)  
Beware!

**Sir Christopher.** (*scared*)  
Beware!

**Geoffrey.** (*catching the word*)  
Beware!

*p*

**Cicely.** *p* Why lingers in our ears that strange "Be-ware?" *cresc.* *p*

**Dame Margery.** *p* Why lingers in our ears that strange "Be-ware?" *cresc.* *p*

**Hubert.** *p* Why lingers in our ears that strange "Be-ware?" *cresc.* *p*

**Sir Christopher.** *p* Why lingers in our ears that strange "Be-ware?" *cresc.* *p* *mf*

**Hal.** *p* Why lingers in our ears that strange "Be-ware," that strange "Be-ware?" For we *cresc.* *p* *mf*

**Geoffrey.** *p* Why lingers in our ears that strange "Be-ware," that strange "Be-ware?" For we *cresc.* *p*

Why lin - gers in our ears that strange "Be-ware?"

For we hate not this ho-ly pilgrimage, the

For we hate not this ho-ly pilgrimage, the road is

For we hate not this ho-ly pilgrimage, the road is

hate not this ho-ly pil-grimage, this ho-ly this ho-ly pilgrimage,

hate not this ho-ly, ho-ly pilgrimage,

For we hate not this ho-ly pilgrimage,

the road is kind-ly, heav'n is fair.

If there be toil, doth toil not bring its wage?

if there be toil doth toil not bring its wage? The

toil doth toil not bring its wage? The

if there be toil doth toil not bring its wage? The

if there be toil doth toil not bring its wage?

if there be toil doth toil not bring its wage?

doth toil not bring its wage? The

good old teach - - ing taught from age to

good old teach - - ing taught from age to

good old teach - ing taught from age to

(mockingly) wage? The good old teaching taught from age to

(mockingly) The good old teaching taught from age to age, from age to

good old teach - - - ing taught from age to

age? so pil-grims we, so pil - grims we our

age? so pil-grims we, so pil - grims we our

age? so pil - grims we our

age? so pil - grims we, so pil - grims

age? so pil - grims we, so pil - grims

age? so pil - grims we our

[illegible]



light - - ly bear!

meek - - ly bear!

we meek - ly bear!

meek - - ly bear!

meek-ly meek - ly bear!

meek-ly meek - ly bear!

*p* *cresc.*

### Allegro con brio.

Sop. *mf* *cresc.* Here mine host, here!

Alt *mf* *cresc.* Here mine host, here!

Ten. *mf* *cresc.* Here mine host! here mine host! here mine host! —

Bass *mf* *cresc.* Here mine host! here mine host! here mine host! here mine host! —

### Allegro con brio.

*p* *cresc.*

2

Here mine host! There mine host! Thi - ther tal-ly up our score!

Here mine host! There mine host! Thi - ther tal-ly up our score!

Here mine host! There mine host! hi-ther bring a fla - gon more, hi -

Here mine host! There mine host! hi-ther bring a fla - gon more, hi -

*fp*

Thi - ther tal-ly up our score! hi - ther, thi - ther must thou be, hi-ther

Thi - ther tal-ly up our score! hi - ther, thi - ther must thou be. hi-ther

- ther bring a fla - gon more, hi - - ther, thi - ther must thou be, hi-ther

- ther bring a fla - gon more, hi - ther, thi - ther must thou be, hi-ther

*cresc.*

thi - ther must thou be.

thi - ther must thou be.

thi - ther must thou be. Hasten thee 'tis time for start-ing, wish thou

thi - ther must thou be. Hasten thee 'tis time for start-ing, wish thou

Geoffrey.

Ne'er was pack-horse

wish thou God speed to our part - - - ing!

wish thou God speed to our part - - - ing!

God speed to our parting, wish thou God speed to our parting!

God speed to our parting, wish thou God speed to our parting!

rougher rid - den!

Hasten thee \_\_\_\_\_ 'tis time for starting. Bless us, cheer \_\_\_\_\_

Hasten thee \_\_\_\_\_ 'tis time for starting, Bless us, cheer \_\_\_\_\_

*triumph*

Ne'er \_\_\_\_\_ was

Dost thou hear \_\_\_\_\_ us, hi - ther do as thou art bid - den!

Dost thou hear \_\_\_\_\_ us, hi - ther do as thou art bid - den!

us, cheer \_\_\_\_\_ us, hi - ther do as thou art bid - den!

us, cheer \_\_\_\_\_ us, hi - ther do as thou art bid - den!

*pp*

(During this Chorus, Geoffrey has

packhorse rougher rid - - - den!

Here mine host! There mine host!

Here mine host! There mine host!

Here mine host! There mine host!

Here mine host! There mine host!

been making from one to the other until, fairly fatigued, he has taken his seat on the bench outside his own porch:

hi - ther this to pay our score! Wish God speed once more!

hi - ther this to pay our score! Wish God speed once more! Hi -

hi - ther this to pay our score! Hi-ther, wish God speed once more! Hi -

hi - ther this to pay our score! Hi-ther, wish God speed once more!

where refreshing himself from a large flagon he begins to fall into a doze.)

Hi - ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

- ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

- ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

Hi - ther, wish God speed once more — hi-ther, thi-ther must thou be! Wish God

speed once more — hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more — hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more — hi - - ther thi - ther hi - ther thi - ther hi - ther

speed once more — hi - - ther thi - ther hi - ther thi - ther hi - ther

*mf* *ff*

**Geoffrey.**

*rall. molto*

(half asleep)

Hi-ther,

thi - ther must thou be!

thi - ther must thou be!

(The pilgrims begin to depart in order as

thi - ther must thou be!

thi - ther must thou be!

*dim. e rall. molto*

*p*

*sempre rall.*

thi-ther, where ye will, ye go your ways, let me be

they sing their chant.)

*sempre rall.*

Andante. (This chorus to be sung quicker than before.)  
(He falls asleep.)

still. *mf*

Life life is a wea - - - ry

Life life is a wea - - - ry

Life life is a wea - - - ry

Life life is a wea - - - ry

Andante.

*pesante*

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

pil - grimage, sor - - row and toil with death for

(Closing the procession are Hal, Sir Christopher, Dame Margery and *sempre*

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

wage, long the way and rug - - ged the road. But *sempre*

2

Oicely, who is looking back to Hubert. He clad in his monk's dress,

*dim.*  
thou brave Saint hast borne thy load 'tis ours to -

*dim.*  
thou brave Saint hast borne thy load 'tis ours to -

*dim.*  
thou brave Saint hast borne thy load 'tis ours to -

*dim.*  
thou brave Saint hast borne thy load 'tis ours to -

*sempre dim.*

and followed by his brother 'Prentices, similarly disguised, comes last.

day as once 'twas thine, send us

day as once 'twas thine, send us

day as once 'twas thine, send us

day as once 'twas thine, send us

*pp*

All the pilgrims exopt Hubert and his party have passed the gate,

aid, send us aid from thy ho - ly

send us aid, send us aid from thy ho - ly

aid, send us aid from thy ho - ly

send us aid, send us aid from thy ho - ly

*pp*



98 when the former goes back and has a look at Geoffrey, pointing out to the others that he is asleep. Upon which, led by him, and accompanying it with a grotesque dance they break into the strain of the opening madrigal.)

**Allegretto con moto.**

shrine.

shrine.

shrine.

shrine.

**Allegretto con moto.**

*mp*

Ten. I.

Ten. II.

Bass I.

Bass II.

*pp*

*pp*

We

We

*dim.*

**(♩. = ♩.) Hubert.**

*pp*

*pp*

*pp*

Re - - treat per-chance were

Re - - treat per-chance were

Re - - treat per-chance were

read such wel-come in thine eyes, Re - treat per-chance were

read such wel-come in thine eyes, Re - treat per-chance were

*pp*

wise.  
 wise, per-chance were wise. When thou wak-est  
 wise, per-chance were wise. When thou wak-est  
 wise. Wouldst thou scare us, when thou wak-est  
 wise. Wouldst thou scare us, when thou wak-est

*pp*  
 Sing to us Heigh-ho! Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho  
 sing to us Heigh-ho Heigh-ho, Heigh-ho

sing Sir Cock sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock, sing  
 ho, sing Sir Cock, sing Heigh-ho sing Sir Cock,  
 ho, sing Sir Cock. sing Heigh-ho sing Sir Cock,

(As the last are disappearing,

Heigh - ho and out, yea out, we'll go.

Heigh - ho and out, yea out, we'll go. Sing, Sir Cock, sing

Heigh - ho and out, yea out, we'll go. Sing, Sir

sing Heigh - ho and out, yea out, we'll go. Sing, Sir

sing Heigh - ho and out, yea out, we'll go. Sing, Sir

still indulging in their antics, Geoffrey begins to stir:

Heigh ho sing Sir Cock, sing Heigh ho and out, yea out, yea (outside)

Cock Heigh ho sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho sing Sir Cock Heigh ho and out, yea out, yea (outside)

Cock Heigh ho sing Sir Cock Heigh ho and out, yea out, yea

*pp*

(He rubs his eyes, then rises and takes a step forward to assure himself.)

Geoffrey.

Allegro molto.

*mf*

What? Sing Heigh-

out, yea out we'll go.

out, yea out we'll go.

out, yea out we'll go.

out, yea out we'll go.

Allegro molto.

*mp stacc.* *cresc.*

ho and dance with shav - en crown? Good sooth, the de - vil's in this A-pril

(His two men give them to him at once)  
(impatiently)

wind! here! hat and staff, hat and staff, Think ye I'll

lag behind? in faith! not I! I'll —

(He trudges after them as the Curtain falls.)

— too to Si - - den bourne!

*cresc. molto* *accel. al fine*

*cresc. e accel.* *ff*

## Act II.

The scene represents the main street of the little village of Sidenbourne, which runs diagonally across the stage from L. back to R. In the immediate foreground(R) the entrance to the Hostelry of the "Traveller's Rest." Facing this as on the other side, but forming the chief feature of the background in the row of houses that wind away in picturesque irregularity towards the old ward gate in the distance, a couple of mansions(L. and L.C.) of more importance than the rest. The latter of the two, as if standing back in a courtyard, entered by a strong iron clamped door (practicable). Door of the adjoining house (L.) also practicable. There are lights in most of the casements, a bright full moon being high in the heavens above, and well illuminating the scene.

Andante molto moderato.

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked "Andante molto moderato." The dynamics are indicated as follows: *p* (piano) at the beginning of the first system, *pp* (pianissimo) in the first and second systems, *mp* (mezzo-piano) in the third system, and *dolce* (sweetly) in the fourth system. The notation includes various musical symbols such as notes, rests, and slurs. The piece concludes with a *dim.* (diminuendo) marking in the sixth system.

**The curtain rises.** Groups of the village folk are discovered waiting at the doors of the various houses to welcome the Pilgrims, who are now arriving in procession from L. Among them enter in the following order, Cicely and Dame Margery, Hubert still disguised, and last, Sir Christopher and Hal. Cicely under the watchful eye of Dame Margery, is looking back to Hubert; and Sir Christopher, restrained by Hal, is endeavouring to approach her. As Dame Margery enters she is greeted by an aged matron, who indicates house at back and offers her a seat outside

*col. Ad.*

**Pilgrims.**

Sopr. *p*

Soft — the slum-ber light of spring, sweet the scent — of

Alt. *p*

Soft — the slum-ber light of spring, sweet the scent — of

Ten. *p*

Soft — the slum-ber light of spring, sweet the scent — of

Bass. *p*

Soft — the slum-ber light of spring, sweet the scent — of

A - - pril air, when, a-cross the mis-ty wold, Flecking a-zure night with gold,

A - - pril air, when, a-cross the mis-ty wold, Flecking a-zure night with gold, —

A - - pril air, when, a-cross the mis-ty wold, Flecking a-zure night with

A - - pril air, when, a-cross the mis-ty wold, Flecking a-zure night with

gleam - ing panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gleam - ing panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gold, gleaming panes bright welcomes fling. *pp* Soft the slum-ber light of spring,  
 gold, gleaming panes bright welcomes fling. *pp* Soft the slum-ber light of spring,

sweet the scent of A - - - pril air, as the  
 sweet the scent of A - - - pril air, as the  
 sweet the scent of A - - - pril air, as the while with  
 sweet the scent of A - - - pril air, as the while with

while with glad - some ring, Ech - - oing as from  
 while with glad - some ring, Ech - - oing as from  
 gladsomer ring, Echoing as from days of old, Ech- oing as from  
 gladsome ring, Echoing as from days of old, Ech - oing as from

2

days of old, cheery voi-ces wake the eaves, stir the blos - soms, haunt the

days of old, cheery voi-ces wake the eaves, stir the blos - soms, haunt the

days of old, chee-ry voi - ces wake the eaves, stir the blos - soms, haunt the

days of old, cheery voi-ces wake the eaves, stir the blos - soms, haunt the

*pp*

leaves. And to pil - grims wea - - ry, worn with the

leaves. And to pil - grims wea - - ry, worn with the

leaves. And to pil - grims wea - - ry, worn with the

leaves. And to pil - grims wea - - ry, worn with the

*pp*

bur - then they have borne, as the mu - - sic

bur - then they have borne, as the mu - sic

bur - then they have borne, as the mu - - sic

bur - then they have borne, as the mu - sic

*pp*



Sopr.  
of the morn makes the hymn of eve as fair.

Alt.  
of the morn makes the hymn of eve as fair.

Ten.  
of the morn makes the hymn of eve as fair.

Bass.  
of the morn makes the hymn of eve as fair.

Sopr.  
Welcome on your journey

Alt.  
Welcome on your journey

Villagers.  
Ten.  
Bass.

*f* *mf*

blest. — Welcome dame and welcome squire, Lady, knight and holy

blest. — Welcome dame and welcome squire, Lady, knight and holy

Welcome dame and welcome squire, Lady, knight and holy

Welcome dame and welcome squire, Lady, knight and holy

*2*

friar, welcome, welcome! Sidenbournewillgiveyou rest! Welcome, welcome!

friar, welcome, welcome! Sidenbournewillgiveyou rest! Welcome, welcome!

friar, welcome, welcome! Sidenbournewillgiveyou rest! Welcome, welcome!

friar, welcome, welcome! Sidenbournewillgiveyou rest! Welcome, welcome!

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

Ay, and give ye of her best, ye shall have your heart's de -

(♩ = ♩) *p* Sweet the slumber light of spring, *p* sweet the  
 Pilgrims. Sweet the slumber light of spring, sweet the  
 Sweet the slumber light of spring, sweet the  
 Sweet the slumber light of spring, sweet the  
 sire.. *mf* Ye shall have your hearts' de - - sire.  
 sire. Villagers. *mf* Ye shall have your hearts' de - - sire.  
 sire. *mf* Ye shall have your hearts' de - - sire.  
 sire. *mf* Ye shall have your hearts' de - - sire.  
 scent of A - pril air, *p* sweet - er still is good - ly  
 scent of A - pril air, *p* sweet - er still is good - ly  
 scent of A - pril air, *p* sweeter still is good - ly  
 scent of A - pril air, *p* sweeter still is good - ly  
 Ye shall have your hearts' de - - sire. *mf*  
 Ye shall have your hearts' de - - sire. *mf*  
 Ye shall have your hearts' de - - sire. *mf*  
 Ye shall have your hearts' de - - sire. *mf*

2

(♩ = ♩.) *p*

fare, sleep that gent-le rest shall bring. Food and couch you'll quick pre -

fare, sleep that gent-le rest shall bring. Food and couch you'll quick pre -

fare, sleep that gent-le rest shall bring.

fare, sleep that gent-le rest shall bring.

(Some of the Pilgrims have entered the Inn, while others have been led off by village folk to their houses.

*mf* Food and couch we'll quick pre-pare.

*mf* Food and couch we'll quick pre-pare. Food and couch we'll quick pre-

Food and couch we'll quick pre -

pare.

pare.

*p* Food and couch you'll quick pre - pare.

*p* Food and couch you'll quick pre - pare.

A few still remain at the back of the stage.)

pare.

pare. Food and couch we'll quick pre - pare, food and couch we'll quick pre - pare.

Food and couch we'll quick pre - pare, food and couch we'll quick pre - pare.

*pp*

Dame Margery.

This thine a-bode? 'Tis well. We thank thee much for thy good

(to Cicely)

cour-te-sy. Come, child, we'll in. How now? Why tarriest thou?

Cicely (looking towards Hubert.)

Why tar-ry I? For-sooth, I know not, save the night is fair, the

air is cool, and there be plea-sance here!

Pleasance? Go to! me - thinks to sup and rest are bet - ter than the

Hubert. (aside to Cicely)

moon! come, child, I wait. Fear nought — and watch!

Dame Margery.

(Hubert withdraws to back and exit)

Cicely.

What said that ho - ly friar? What said he? Nought.

Dame Margery.

He blessed me. In, then, child, and take his blessing with thee.

(Cicely looks in the direction of Hubert, as if to give him a sign. Dame Margery waits for Cicely to pass in, the door being now held open.)

Sleep up - on't. Sleep? sleep? not yet I

(Sir Christopher has been standing apart with Hal, and making efforts to approach Cicely.)

**Allegro.** (exit through door) **Sir Christopher** (to Hal).

ween! It was to me, let go, she signed—

to me. This sig-net ring, these ver-ses I have framed,

(He moves up towards the door; Hal follows and holds him back.)

marry let go! I'll give them to her now!

**Hal.** (As Sir Christopher reaches the door, he meets Dame Margery, who turns upon him majestically, but carefully concealing her face with her hood. She sweeps in. The door slams in his face.)

Nay, prithee wait, thoult spoil the plot!

**Sir Christopher.** A - - gain that ug-ly ghost!

How now! Gone in! Nay but from ear - - ly

*sfpp*

dawn that hood-ed gob - lin hath my suit - - op - posed.

And not one lit - tle lovelorn sigh of mine hath

*p - un poco più lento*

wooded my pretty's ear, not one, yet I have

Tempo I.

trudged and trudged, un-til my ve - - ry speech limps with an

*mf*



ache.  
Hal. *p*

Nay trust to me, ere long you'll nei-ther achenor limp.

*p tranquillo*

But in and rest.

Bell in E flat on the stage.

*dim.* *pp*

*mf*

The cur-few sum-mons! Quick while there be light, in, to thy couch,

*p*

Sir Christopher.

Animato.  
(jauntily but limping)

Thou say-est well,—

re-new thy strength, the dawn will need a gal-lant knight!

*mf*

— but mark me. knave, I'll trudge no

*simili*

more. (he points to house) At

Hal. No more! The prize is won!

dawn! (pushing him to the door)

This ve-ry dawn, a rare and sub-tle plot,

Hal. (Hal helps Sir Christopher into the porch, then follows him. The lights in the casements gradually die out, and the few groups on the stage retire.)

in, to thy couch.

## Andante tranquillo.

+) Sopr. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Alt. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Ten. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Bass. *mf*  
Hearken, men of Si-denbourne, tol-leth ten doth cur-few knell! rest ye

Bell on the stage.

## Andante tranquillo.

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

ill, or rest ye well, day is done, and due is night: rise the

+) N.B. This chorus is to be sung both behind the scenes and by the few groups on the stage, who retire gradually, until at the last line the whole chorus is behind the scenes.

mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:

mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:

mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:

mists, the shadows fall, As the sil-ver-voice to all, Ring-eth out with royal right:

Starve your fire and quench your light, Rest, ye men of Si - denbourne.

Starve your fire and quench your light, Rest, ye men of Si - denbourne.

Starve your fire and quench your light, Rest, ye men of Si - denbourne.

Starve your fire and quench your light, Rest, ye men of Si - denbourne.

(The last light is extinguished, and the stage is empty.)

*ppp*

## Lento.

## Scene II.

(Hal emerges from the porch with a piece of chalk in his hand, looking carefully about him as he advance-.)

*poco cresc.* Good, all is still!

*pp*

(He goes up, then halts in

No pry-ing eye to note the sub-tle cunning of my scheme!

(He approaches the wrong

the house? sure this was it?

uncertainty)

*p*

door.)

They entered here! I'll swear they entered here! and it were well.

*un poco piu animato*

*mf*

ween, ere to this can - tious bus - - ness from their cups

2

*rall. al* Tempo I.

summon my six knaves, to make the risk of blun - der void: 'Tis here they've

(He makes a conspicuous cross on the wrong door.)

lodged, and here I make my mark!

So, good! And now to rouse these scour - vy churls. Hal o' the

Chepe, good sooth, thy wit's in trim tonight: a fair plain mark, that a - ny

(coming down and looking off R.)

(confused)

fool can note! stay now! the way? The

(he comes down R.) (Geoffrey enters L. U. E. and unobserved by Hal, watches his final movements.)

way? they went by here, or here, or there? 'twere well to try all

*p* *cresc.*

(Hal hesitates, then exit first entrance R.)

three! that's subtle, aye, for I must find my knaves! this to be-

*mp* *p*

### Scene III. Geoffrey.

gin! A league be-hind, at length I

*Allegretto moderato.* *mf pesante e staccato*

catch the tail of this blest company; for 'tis the tail, the head and trunk

*tr*

gone—who knows where? and find treason and trick more rife, I warrant me, than praise and

*cresc.*

(he picks up the piece of chalk.)

prayer! "A fair plain mark," he said, "that any fool can note!"

There spoke he well, for if that bode, as I judge it may, mis - chief to

(he rubs it out with his doublet.)

Ci - ce - ly, this sets it straight, and thus a

(He chalks the same mark on the door of the principal house.)

fool doth note his fair plain mark,

and shift it for him! A precious brood of



pilgrims! monks that dance, and tails that chalk: and Geoffrey with his

*p* *tr*

staff, foot - sore, but here in Kent to cud-gel both if

*mf* *tr* *p*

need be! But no waste of words; my

*f* *dim.* *p*

(looking at the Inn.) Un poco più lento.

girl, I'll find her lodgement. Ha! the Trav'ler's

*p*

(he looks round at the quiet scene.)

Rest! The night looks not so wicked as the day.

*pp*

2

*p*  
All's still: I'll in, and get some news of her,

find her snug nest, and heath it, with one eye, as watch-ful as yon

*pp*

(sleepily.)  
moon, to roost my - self! For, faith, fain roost would I,

*p*

and praised be Heav'n, the night looks not like guile!

*pp*

that omens well, may-be, that eye I'll close, but first, my

*mf*

2

## Scene IV.

(He enters the Inn.)

news! (Hubert enters L. C. E. His cloak and cowl are thrown back, and he carries a lute.)

Hubert.

All marches well, 'tis here she rests, my love! ah, doth she

(he approaches the house.)

watch? No signal gleams a - bove!

*poco cresc.*

Nay, but she watch-eth, aye, and wait-eth me: till slum-

(he comes down)

- ber hold the world, and set her free!

*Andante con moto.*

*mp*

Sweet mother Sleep, thy gentle hour is here! — send thou soft-

*f* *p*

*mp*

winged Re- pose, bid their ti - red eye - lids close! Sweet mother

*mf*

*p*

Sleep, — to ev'ry list'ning ear whisper thy magic tale, bid shadows mute and

*p*

*mf*

pale — from dreamland gather. Love and life are done where thou — art

*p*

*f* *dim.*

Queen! So, reign! Sing not thy song in vain, —

*p*

Sweet — Mother Sleep, take all, — yet leave me

*mf*  
one. One, who is sweet as thy-self, O Queen, — whose  
*Un poco più mosso e agitato*

smile is a sea of endless rest; whose voice is a dream - land

me - lody, borne on a Ze-phyr from out the west — my soul from

*cresc. molto*  
toi - ling and fret to wean, — as it wakes in a  
*poco a poco cresc.*

(A light appears in the upper casement of the

world of li - - - berty! house in the courtyard.

*rall.*

*ff*

*8va bassa*

Hubert turns towards it.) Her sig - nal! Hail, — thou light di -

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The voice part begins with the lyrics "vine! Thus" and includes a parenthetical instruction "(he strikes his lute.)" above the staff. The piano accompaniment features a series of sixteenth-note patterns, some marked with "pp" (pianissimo) and "6" (sextuplet).

[illegible]

## Andante.

*mp*

So sweet thy breath, O wind, soft wind of night! yet hers is

*arpeggiando*

sweeter; So fleet thy step that stirs the stream with

*p* *cresc.*

light! yet hers is fleetier; sobright thy myriad eyes,

— thou azure sea! yet are hers brighter! O

beau-teous world, Thy slave fain would I be, so

light thy ro - sy chains — that pri-son me;

yet are hers — ligh-ter! So whisper to her,

*mf* *p* *legato*

night - wind soft and low, sigh with thy sweet - - est

breath! Tell — her,



tell — her, in *mf*  
 life, in death Love will not let me *mf*  
 serving him continues to play his lute in reverie.) *cresc.* *f* *p*  
 go. Geoffrey. *p* Nonews of her with - in, but here without, heard I a -  
 right? "Love will not let him go!" a monk that sings of  
 love! By all the saints, this pilgrimage is of dread portents full as

(Geoffrey enters from the porch. Hubert not ob-  
 (approaching Hubert unobserved)

2

Hubert. *mf* *cresc.*

Geoffrey. In life, in death,

a-ny wit - ches' meet! a-gain he pipes,

*cresc.*

**Allegro moderato.**  
(Hubert draws his cowl over his head.) (aside.)

Love will not let me go! 'tis Geoffrey!

I'll pipe him! What! How now, Sir monk? a lute?

Hubert. (to Geoffrey) *mf*

well he said the de - vil's road, and paces it him - self! Good Sir, thou saidst a

lute? most true, a world - ly instrument, that aids me, far re -

moved from ho - ly choir, at vesper hour to chant — in this lone spot my

*mf*

2

eve - - - - - ning of - - - - -

fice. **Geoffrey.** True, *mp*  
Ay, for-sooth of "love that will not let thee go!" I heard thee!

**Hubert.**  
of Love for our good Abbot and the calm of si-lent clois-tered

cell, that will. I trow, not let me go in peace in - to a wicked

(he strikes his lute mournfully)

world. Geoffrey. So ran (aside) *p* But 'tis a pious monk!

my chant.

marry! I did him wrong, a pilgrim too!

Geoffrey. (to Hubert)

I'll ask him of her. May-be thou canst tell where Ci-ce-ly, my daugh-ter, finds her

Hubert. *mp* (piously.)

I note — not come - liness.

rest? a comely wench.

## Hubert.

(carried away.)

But there be one with dimpled cheeks, bright eyes, with ru - by

lips and teeth of whitest pearl whose laugh is like a sil-ver bell.

## Hubert.

(astonished)

Geoffrey.

A cloister bell I should have said. A dame dis-creet and worthy

How now?

guards her.

Tell thee, ay!

Sure, 'tis she! where does she lodge, canst tell me?

Nay, not so far, a turn or two,  
right good! 'tis far from here?

for Sidenbourne hath turns.

And South-wark too, I wot; show me thy turns, marry, Sir

**Allegro vivace.***mf*

Set thither thy  
monk, I'll ra-vel them. Say on.

**Allegro vivace.**

face, and with good-ly pace, till thou canst no more, go straight; to the left then

twice, to the right, ay, thrice, all this till thou reach the gate. But ope thine

eyes, and have a care of a cross-path here, with a cross-path there, and al - leys

*sempre stacc.*

*cresc.*

six. of each be - ware, for the first thou't meet in the se - cond street will lead thee

*cresc.*

*f* I wot not where! *mf* So this time

*p* *f*

*cresc.*

straight thy back to the gate try twice to the right once more, then thrice to

*mf*

left and thrice to right, then back, then round, un - til thou sight a hos -

*p*

- - tel that has\_ a door. But she

rests not there, does thy daugh - - ter fair.

So keep thy line, and count thee nine, then knock till the

night thou scare, — and if that does not end thy plight —

— with a strange sur - prise, — then am I not wise, not I, —



## Geoffrey.

— nor a monk — this night! *mf* A roun - del to

me, some weird song of the night seems thy speech, — ho-ly monk —

— yet why should it be (so full of wise coun - sel, as clear — as the

light), a roun - del to me? *mf* these cross-paths and al - leys, from

which I should flee, these turnings to left and these windings to right, all roll — in mine

*rall. sempre*

ear as the sound of the sea, they mingle and melt, and though fain in my plight to aid me thy

*rall. sempre*

*Più lento.*

courteous de - sire I would see, yet is thy plain speech, though with guidance be -

*Tempo I. Habert.*

A roun - del? Nay, straight, till thou reach yon dight, & roun - del to me!

gate turn thee twice to right, thrice left. Nay, nay, the left was

as I am a monk this night!  
thou leavest me in rare good plight!

(worked up into hopeless confusion, Geoffrey hurries off R.U.E.  
Hubert throws back his cowl and looks after him.)

A roundel, ay! that

takes thee round and round, and round a - gain, for moon - lit night, a

fitting mea - sure, fit - ter than this guise for lo - vers'

taking off his cloak, and places it with his lute on a table near the porch. As he turns, the light disappears from

vows.

*Andante moderato.*

*rall.*

*p*

the casement at back)

Ha! and the hour is here for making them full sweet, her sig-nal light has

# Scene V.

**Allegro.** (he goes up a pace or two)

vanished!

Hark, her

(The door of the courtyard at back opens, and Cicely emerges. She looks cau-  
step! she comes.

tiously about her, then, seeing Hubert, hurries towards him as he advances to meet her) **Cicely.**

Ah! it is

*un poco più lento*  
(she looks round anxiously)

you!

Yea, my sweet bird of night! But thou art trembling! say, didst thou not hear the message of my

*un poco più lento*

*p*

*p*

Ay, that did I; 'twas wondrous soft! But yet methought I heard an - other message

lute?

(clinging to him)

rough, and one not rhymed so tenderly. *mf* Ah no! he hath not known our

Thou'rt right, thy sire.

*f* *p* *mf*

plan, not followed us? He is not here?

Comfort thine eyes, good

*cresc.*  
 sooth; not here is he! but paceth right and left around the town! a good league's journey.

*cresc.*

*Cicely. f*  
 Ay, safe with thee; thou't take me  
 Nay, cou - rage, my own, thou't safe.

*f col Ped.*

hence? (pointing to the house) Ay, she  
 Ere breaks the dawn. She sleeps, thy watchful dragon?

*trm*

sleeps, yet starts, and talks of faithlessness! Methinks she dreams of ug - ly things.  
 Then

*trm*

*cresc.* Cicely.

not of thee, sweet bird, — for fair art thou and faithful. Art sure? or

*p*

is — the mu - sic of thy speech a breath of some lone wind

— that to — the list' - ning pines sighs — a sad secret,

*pp*

*poco rall.* (♩ = ♩) (earnestly) Hubert.

then is heard no more? In ve - ry truth dost love me? Ci - cely!

*poco rall.*

*mp* Cicely.

Canst doubt? No, no, not I. I know but this, that I have heard thy

voice, that I am here, here, why or whither bound? yon stars may tell! I know no

*p*

*(♩ = ♩)* Hubert. *mf*

more. Then, love, for thee I'll speak, as in thine eyes, a

*p* *cresc.*

thou - sand times more fair, I read their mirrored speech. Ay, whither

*f*

**Allegro molto.**

bound? On to a land be-yond the night, where sor-row is

*p* *col Ped.*

light, for love is strong; where toil and strife are known no



more, and the path of life — a-down the strand — of a sun-lit shore winds

west - erly. *mp* Ah, there will we, on the vir - gin sand, where the breezes die without a

*pp*

sigh. *cresc.* By that lone sea, for ev-er and aye, — no more to part;

*cresc.* *mf*

Hand clasped in hand, heart bound to heart, — wander a -

*mf* *p*

way! a - way! a - way! — Nor shall there be to that sweet

*p*

day nor set, \_\_\_\_\_ nor cease; as love and life

are lost \_\_\_\_\_ in peace to all \_\_\_\_\_ e -

ter - nity! For thi-ther we are bound, my Queen, that way is

*Allegro quasi al primo, ma tranquillo.*

thine. *Cicely.* 'Tis fair, I own, thy words, too, full as fair, I ween. But speech is oft -

— as flow'r full-blown, let come a cruel summer shower, 'tis

Cicely.

gone!

Hubert.

Be-lo - - - ved, words are but em - pty sound,

**Allegro molto.**

my deeds shall prove me, trust thou me, no storm shall

reach thee, strong am I for thee to la - bour,

*cresc.*

live, — and die! — thou canst not doubt me!

Cicely.

**Andante molto moderato.**

Hu - bert, list, I doubt thee not. Am I frail or a - fraid? Ah!

know me but — for a simple maid, — and though thine, — thy queen, — 'tis on thee — I

lean! Will thine arm — be strong if the way — be long? Ah! 'tis on - ly

that some strange tran - cing mist, as of joy through tears, as of hope through

fears, — to rise — from thy love - - set mu -

- - sic seems; — and to thrill — my soul — as I

*mf* *cresc.*

see the goal — of all my life in a

*mf* *dim.*

land — of dreams. — Ah, doubt thy love? am I frail or a-

*p* *pp*

frail? — Ah no, ah no! — though I be — a sim - ple

maid.

*accel.* *cresc.* *p*

### Allegro molto.

(passionately.)

On thee I lean, my strength is found, I am thine — thy queen!

*col Ped.*

Ah, whi - ther bound I ask no more, a-way to the shore to all e-

Cicely.

ter - - - - - ni-ty.

**Hubert.**  
To all e - ter - - - - ni - ty! Ah -

*cresc.* *dim.*

*p*  
Ah there will we on the vir - gin sand, where the bree - zes

*p*  
there will we, ah there will we on the vir - gin sand, where the bree - zes

die with-out a sigh, for ever and aye, no

die with-out a sigh, By that lone sea, for ever and aye, no

more to part, Hand clasped in hand, heart  
 more to part, Hand clasped in hand, heart

*mf*

bound to heart, wan-der a-way, a-way, a-  
 bound to heart, wan-der a-way, a-way,

*p*

way. nor shall there be to that sweet day nor set  
 a-way, nor shall there be to that sweet day nor set nor

*p*

nor cease, as love and life are lost in  
 cease, as love and life are lost in peace

*dim.*  
*mf*

*p* *cresc.*

peace *p* *cresc.* to all e - - ter - - ni - ty, to all e -

in peace to all e - ter - - ni - ty, to all e - ter - ni - ty

*cresc.* *f* *cresc.*

ter - - ni - ty, ay love and life to all, to

ay love and life to all, to

*cresc.*

all e - ter - - ni - ty.

all e - - ter - - - ni - ty.

*f* *f* *ff*

(Dame Margery

*dim.*

appears at the door (C) and hurries down between the two, who fall back surprised.)

*cresc.* *f*



(♩ = ♩)

## Scene VI.

**Dame Margery.**

(Hubert hurriedly catches up his monk's disguise.)

Ah! is it so? thou false-faced minx! thou dar'st cherrup of thine e - ter - ni - ties!

(Turning on Hubert.)

(Recognizing that it is not Sir Christopher.)

And thou, thou faithless mon - - ster! How? thou art not

**Hubert** (courteously.)**Cicely**  
(confused.)

he! Faith, not, most gra - - cious Dame, since I am I. E'en

**Dame Margery.**

so, he speaks but truth, 'tis all he is! 'Tis all he is! Heyday! what now? Though

(aside)

that be all, good sooth, he-ing that, he is e - nough. Yet do I bless him, being him

self, and not that oth-er. Yet it is well that I should chide.

**Allegro moderato.**

(to Cicely.)

**Hubert.**

Child, in with you! Nay, in? wouldst lose thy charge, and give the thieves their

**Dame Margery.**

**Hubert.**

The plot? the plot? who plots, speak  
prey? wouldst thou a - bet a plot?

on; but tangle not thy speech. A plot? I'm mithered to the death! Speak

**Hubert.**

on. Most gra - - cious dame, as thou dost bid, I

*più f*  
will, the plot I'll tell thee. Nay, I'll tell thee all, and trust thy cha-ri-ty,

**Cicely** (coaxingly on the other side.) **Dame Margery.**  
for thou art kind. Ay, ——— thou art migh - ty kind! Tut, tut; speak

*cresc.*  
on, there's scent of mis-chief in thy speech. Thou saidst a plot? a thief?

and this the prey, speak, speak, tell quick thy tale, or I shall wake the

### Allegretto leggiero.

**Cicely.**

**Dame Margery.**

*night*  
**Hubert** *mp*

'Tis thus, I love this mai-den fair; she loveth me—

### Allegretto leggiero.

*sfp*

wot, and love I him.

*mf* That birds will pair and fools will mate, well,

*mf* *cresc.* *f* Nay, list, well, but where is plot in this? The plot, the plot.

*mf* Nay,

*cresc.* *mf* *cresc.* *sf* the sto-ry runneth right. Nay, nay, —

*f* The plot, — or I shall wake the night!

*f* list, the sto-ry runneth right. Nay, nay, —

*p*

*mp*

— wake not the night, wake not the night, wake not the night! 'Tis thus, —

The plot, or I shall wake the night, or I shall wake the night!

— wake not the- night, wake not the night, wake not the night!

*p* *cresc.* *p*

— our love likes not my sire; he part-eth us, ah, sad our lot!

Yea, tru - ly

Yea tru - ly sad!

*mf*

Tut, love can tire, and pilgrimage can quench a fire! he

sad, yea tru - ly sad.

*mf* *s/p*

*mf*  
Nay, list! The truth is near to sight.

know-eth this. But 'tis no plot? The truth,

*mf*  
Nay, list! The truth is near to sight.

*sf/p*

Nay, nay, — wake not the night, wake not the  
— or I shall wake the night! The truth, or I shall wake the

Nay, nay, — wake not the night, wake not the

*p* *cresc.*

night, wake not the night!

night, or I shall wake the night!

night, wake not the night! *mf* 'Tis thus: there payeth wanton court to this fair

2

maid a knight, and he six knavish varlets here hath brought to bear her

D. Marg.

off by stealth or strife, a good - ly knight, who hath a wife, poor soul! E-

nough! He hath not thought, that goodly knight, who thus would sport with that poor

soul, — he should be caught in cunning toils by her, and taught a

lesson, that shall not be short; that, not his first, his last shall be! His name!

Gicely.

Dame Margery.

His name! I am to fu - ry wrought!

Hubert.

Sir Christopher of Kent is

*cresc.*

Nay, nay, -

He sleeps till breaks the light.

nough!

He sleeps! then will I wake that knight!

he. He sleeps till breaks the light.

Nay, nay, -

*pp**p*

— wake not that knight! wake not that knight!

wake not — that

Then will I wake that knight, then will I wake — that

— wake not that knight! wake not that knight! wake not that knight, wake not that

*p**cresc.*



## Moderato.

knight! *(coming down)*  
 knight! The trai-tor wretch! but how to trap him? Hold!

## Moderato.

*sp*

This charge of mine he bears her off! Nay, thus, these two shall wed. That ends his

*pp*

chase. But first my sweet re-venge. Now listen, both of ye. I

*(going up)*  
*cresc.*

know this sor-ry knight, a-las! and fain would teach him wisdom. So, give me your

*pp*

rid; and as the dawn shall break. mount quick your pal-frey, spur you your

*cresc.*  
*p*  
*cresc.*

Cicely.

Hubert.

best, and fly this peril, take her to her sire. My sire? Ay, lovebird, to thy

Dame Margery.

sire, but by a road past a church door where dwells a ho - ly priest. Thou'rt not a -

Cicely.

(to Dame Margery.)

Dame Margery (to Hubert)

feard? A church? a ho - ly priest? a - feard, not I! Right well, and now thine

Allegretto (più lento che al primo.)

aid. Find this sor ry knight for me, tell him his fair Ci - - ce -

ly hop - eth, doubteth, smil - eth, pout - eth, won - - - dereth if he be

true. And if true forsooth he be, this her bid-ding he will

do. *p* She hath heard that love is blind; if then

*cresc.* love his pul - ses stir, he like love his eyes will bind, and, all trusting, come to

*sempre più lento* her. She will wait him at her bower, sendeth him this sim - ple flow - er. *rall.*

Bind him tight - ly, lead him light - ly, to his

gen - - tie Ci - ce-ly; then I wot 'twill com - fort me —

*cresc. molto*

**Allegretto vivace** (come al primo.)

**Dame Margery.**

Blessings on his head to shower!

**Hubert.**

**Allegretto vivace** (come al primo.)

Thy good be - hest to do I fly, he lod - geth

here.

here.

'Tis well. Hard by. Mark - tightly bound. If but a ray he seeth, here.

then thou'lt not a - way. (he enters porch R.)

As blind as a mole he'll be!

**Cicely.**

*dim.*

Good dame, I love thee, knowing not thy na - me.

Thou saidst at

Good dame, I love thee, knowing not thy na - me. Thou saidst at

Cicely.

dawn. Yet lo, fear, and yet—  
 Dame Margery. *mf* (She points off L.)  
 How, child! The dawn is

Adagio.

## Scene VII.

(Exit into house at back. The day begins to break.)

here!

*pp*

Cicely. *p*  
 Dawn of the young day, break - ing ov - er the eastern hill!

Fleet thou of foot, o'er - tak - ing the night that standeth still!

*cresc.*  
 Has - ten, oh, has - ten to me!

*p*

*col Ped. sempre*

*p*  
has-ten with pale white shim - mer, has-ten a - down the stream. On, through the  
woodland deep; Scat - ter thy sil-ver, glim-mer a-mong the flowers that

dream! Has-ten and end their sleep, Has-ten, oh, has-ten to  
me! Bright-er and oh! yet bright - er, glow in glo-ry a -

*poco a poco più mosso*  
bove! Whit-er, and oh! yet whit-er! Dawn of my heart's de-

*sempre più mosso*

bove! Whit-er, and oh! yet whit-er! Dawn of my heart's de-

sire, Beau - ti - ful dawn that I love, has - ten, oh,

has-ten o'er tur-ret and spire, stir with thy breath the riv - er,

gleam o'er meadow and wold, — wake, oh

dawn, — and for ev - er glad-den my life — with thy

gold! Oh dawn, I have done with the night of fear, for thou, in the flood of thy

*mf* *poco a poco cresc.*

(During this scene, the stage becomes gradually lighter until the scene is in broad day-

sun - rise sea, art com - ing, art com - ing, art com - ing to me!

*cresc.*

light.) Dawn of my life! thou art

*cresc.*

Più mosso.

here!

*dim.*



## Scene VIII.

(Enter Hubert and Sir Christopher from porch. Sir Christopher, who is blindfold, and has a copy of verses in his hand, is making his way cautiously, led on by Hubert.)

**Andante moderato.**

**Sir Christopher.**

(Groping his way clumsily.)

*mp*

I heard her

(He turns in the wrong direction.)

cherub voice. Sweet night-ingale, prithee a - gain, so I may find thee.

**Hubert** (leads him towards Cicely, who comes down L.)

Nay, Sir Knight, this way.

**Sir Christopher.**

Ah true! It came from here. Love may be

(He turns round helplessly.)

blindfold, but love cannot err.

(Dame Margery appears at the door of house. She comes down R.)

*mf*

Where art thou charmer?

Ah!

Methinks I catch her

(He now faces Dame Margery.)

(He stretches out towards Dame Mar-

dain - ty step. But speak, thou little one; for I would place upon that snow-white

gery, holding a ring in his hand.)

(She gives him  
her hand.)

hand this jewel! Say, where is that li-ly hand? Ha, so! a

*espress.*

(He kisses

plump, a most che - ru - bic hand, such hand as I have nev - er kissed ere now.

it and puts the ring on her finger.)

(She snatches her hand away, tearing the ring off and throw-

This for my li - ly handed love. Nay, sweet, a moment

ing it from her in disgust. Hubert picks it up.)

more! Take this poor verse o' mine. in which I tell my plaint, dost like a

(Dame Margery signs to Cicely at L. to answer him.)

plaint? My bright eyes, say, dost like a lover's plaint?

Cicely.

*a tempo*

(AS he turns, Dame Margery and Cicely

Right well, Sir Knight, do I. Sir Christopher. Nay, thou wert here? Now there! Again her

change places. Sir Christopher again faces Dame Margery.)

dainty step; me-thinks I have thee now! Thou pretty flutterer! wouldst hear my

(Dame Margery again signs to Cicely at R. to answer him.)

plaint? 'Tis put most ten - der-ly, though brief, wilt hear it?

Cicely.

(Dame Margery and Cicely change places.)

That, Sir Knight, will I! Hey, but I thought thee here, Thou fai-ry midge,

Hubert.

(Dame Margery nods to Hubert.)

Sir Christopher.

(to Hubert.)

I wot thou

circling me round!

Face I mine own true love?

*dim.*

fa-cest no man el - se's.

Good. Then will I sing my plaint to her.

List, sweet! 'Tis but mine own poor minstrel-sy, yet mark its

(He holds it out. Hubert snatches it from him.)

bur-then. Take it, li - ly hand!

That li - ly hand is

(considering.)

*p**rall.*

strong! How ea-ger-ly it clasps my plaint!

Nay then, how runs my

*rall.*

## Allegro molto. (Tempo del duetto.)

Dame Margery (draws Hubert and Cicely aside.)

Enough! I'll listen to his plaint; and then I'll

plaint?

## Allegro molto. (Tempo del duetto.)

*pp*

answer him! But speed ye now; for see! I mark some ugly fellows yonder.

*cresc.*

(She points off R.)

Quick! your pillioned pal-frey! Gra - - - cious dame, good

*mf* Cicely.

Cicely. *p*  
dame. fare\_well.

Hubert. *mf*  
Fare\_well, for sure they come. God speed us all.

*p* *cresc.*

Hubert.

(He hurries off with Cicely L.)

Dame Margery.

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Farewell! Speed! Ay, Godspeed!

*dim. molto*

*col. red.*

Or else those fellows note us. I must in. "Bright eyes!"

*p*

thou perjured min-strel! "Li-ly hand!" I'll li-ly hand on

*f. mmm*

10

(She hurries in and closes door.) Sir Christopher.

thee if thou shouldst run? Run? run? yea, so!

*mf*

(Feeling his way about.) (very short pause)

How did it run? Ha, thus! Where art thou pretty?

*p* *pp*

2

## Tempo I. Andante.

Here? But thou art coy! my plaint, sweet dove, perchance 'twill bolden thee.

*p* *cresc.*

(He turns to R.) Lento con molto espressione.

Ha, thou art here. Now, list, my pretty, list! Gentle, winsome daf-fo-dil!

*p* *mf* *p*

coy-ly tell thy sim-ple swain, that his plaint is not in vain. Ans-wer to him

(As he sings, the hirelings of Hal o' as he sigheth, hopeth, weepeth, swooneth, crieth. "Wilt thou, pretty

*cresc.* *accel.* *f* *rall.*

*cresc.* *accel. e cresc.* *f* *rall.*

the Chepe, five illconditioned-looking scoundrels, creep in stealthily and watch him in astonishment preparing

daf-fo-dil?" With a dimple, answer, "simple, simple, simple, simple, simple swain-

*p* *cresc.*

their cudgels.)

*mf* *rall.* *a tempo*

I will!" "Wilt thou, pretty daf-fo-dil?" With a dimple,

**2 1st Basses. *mf.***

**The Hirelings.** Ha, ha, ha, ha, my gallant daf-fo-dil.

**8 2nd Basses. *mf.***

Ha, ha, ha, ha, my gallant daf-fo-dil.

*mf* *cresc.* *f* *rall.* *p* *a tempo*

*cresc.* (They are

answer, "simple, simple, simple, simple, simple swain, I will!"

*p* *cresc.*

We'll give thee simple, simple,

*p*

We'll give thee simple, simple,

*p* *cresc.* *mf* *cresc.*

about to set on him, when Hal hurries in.)

*accel.* *f*

simple, simple, simple, with a right good will! Ha, ha, my gallant daf-fo-dil.

simple, simple, simple, with a right good will! Ha, ha, ha, ha, my gallant daf-fo-dil.

*accel.* *mp* *cresc.*

2



Hal.

(They threaten him again.)

Hold! hold, ye knaves! 'tis he, Sir Christopher!

He said "a simple

He said "a simple, simple

Più mosso.

Sir Christopher.

Hold! back, ye scurvy ones! Yea, back!

swain?" let's test him.

swain?" let's test him.

cresc.

p

(He takes off the bandage)

and loose mine eyes; for that, I ween, is not my charmer's voice. Where

dim.

p

Hal.

is she? Well to ask, 'tis thee we seek. The hour is here,

Sir Christopher.

Hal. The prize is in the  
the plot is rife; and now to net the prize.

*cresc.* *rall.*

Tempo I. Maestoso.  
Sir Christopher.

net! my grace hath con - quered! Nay, she bade me come, was

*meno f* *dim.*

(looking about) Hal.

here but now. I wot she was; for here is her a - bode, 'tis

*p*

here, I've marked the door. So, scurvy ones, ye're rea - dy?

Hirelings.

Ready?  
Ready?

*p*

**Allegro.**

(Sir Christopher assumes a dandified air of expectancy. They advance towards the door with Hal.)

(A note of alarm is heard without. All pause.)

**Sir Christopher.**

What bodes that note?

**Allegro.***stacc.**sf**p*
**Hal.****Sir C.**

'tissome alarm.

Thou knave, is this thy subtlety? 'Tis naught.

A-

'tissome alarm. Thou knave, is this thy subtlety? 'Tis naught. A-

(The noise of coming tumult is heard without.)

**Hal.****Sir Christopher.**

gain?

Nay, 'tis but cock-crow! Cock-crow!

gain? Nay, 'tis but cock-crow! Cock-crow!

lying knave! why, the whole town's a stir.

Hark

Ten.

**Chorus. Bass.**

(without)

Hi! follow! Hi!

lying knave! why, the whole town's a stir. Hark Ten. Chorus. Bass. (without) Hi! follow! Hi!



Soprani.

Alti.

Ten.

Bass.

thief he took the straight way, fol - low, fol - low, fol - low, fol - low

he took the straight way, fol - low, yonder by the gate - way, fol - low

Why so fright us in our slumber? hath he of our jew - els

Why so fright us in our slumber? hath he of our jew - els

of his plunder ease him!

of his plunder ease him!

ta - ken?

ta - ken?

More, we wot than ye can num - ber!

More, we wot than ye can num - ber!

La - zy ye!

La - zy

La - zy ye!

so late to waken! Gone our jewels, whither, whither?

ye, so late to waken! Gone our jewels? Gone our jewels, whither

so late to wa - ken! Gone our jewels? Gone our jewels!

*cresc.*

whither went he?

went he? whither went he? fol - - - low,

whither went he? whi - ther? fol - - - low,

(pointing L.) Yon - - der, thi - ther, fol - - -

Yon - - der, thi - ther, fol - - -

*Tutti.*

*mp*

fol - - low, fol - - low, fol - low, in the pri - son stow him,

fol - - low, fol - - low, fol - low, in the pri - son stow him,

- low, fol - low, fol - low, fol - low, fol - low, in the pri - son stow him,

- low, fol - low, fol - low, fol - low, fol - low, in the pri - son stow him,

*ff*

fol - low, fol - low, Ken - tish staves the way shall show him,

fol - low, fol - low, Ken - tish staves the way shall show him,

fol - low, fol - low, fol - low, Ken - tish staves the way shall show him,

fol - low, fol - low, fol - low, Ken - tish staves the way shall show him,

(Enter by R. U. E. Geoffrey. He is out of breath, hurrying along, staff in hand, in the same direction as the others. A few come with him pointing on towards L.)

fol - low, fol - low, fol - low, fol - low!

fol - low, fol - low, fol - low, fol - low!

fol - low, fol - low, fol - low, fol - low!

fol - low, fol - low, fol - low, fol - low!

fol - low, fol - low, fol - low, fol - low!

Geoffrey.

Fol - low, fol - low, twa sto yon - der quarter went he!

Help! — I'm dead with racing.

*f* What, a gray-beard jewels cha - -

*f* What, a gray-beard jewels cha - -

*f* What, a gray - beard jew - - els

*f* What, a gray - beard jew - - els

*f* Jew - - els? He has got my daughter! Fol - - low,

sing?

sing?

cha - sing?

cha - sing?

(He hurries off L., some)

*f* *dim.*

going with him.)

fol - low, fol - low, fol - - low!



(♩. = ♩)

Sopr. *mf* Ay, his daugh - ter. No mer - - - cy.

All. *mf* Ay, his daugh - ter. No mer - - - cy.

Ten. *mf* Said he daughter? Name the thief! No mer - - - cy.

Bass. *mf* Said he daughter? Name the thief! No mer - - - cy.

(♩. = ♩) Said he daughter? Name the thief! No mer - - - cy.

quar - - ter, show him, this is trea - son, trea - son,

quar - - ter, show him, this is trea - son, trea - son,

quar - - ter, show him, this is ou - trage, trea - son,

quar - - ter, show him, this is ou - trage, trea - son,

*mf* in our midst it creep - eth, *cresc.* lurk - eth yet the thief,

*mf* in our midst it creep - eth, *cresc.* lurk - eth yet the thief,

*mf* in our midst it creep - eth, *cresc.* lurk - eth yet the thief,

*mf* in our midst it creep - eth, *cresc.* lurk - eth yet the thief,

*p* *cresc.*

*ff*

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

We'll rouse him! Si - den - bourne no

long - er sleep - - - eth, Si - den - bourne was

long - er sleep - - - eth, Si - den - bourne was

long - er sleep - - - eth, Si - den - bourne was

long - er sleep - - - eth, Si - den - bourne was

prompt - - to house him. Who be -

prompt - - to house him. Who be -

prompt - - to house him. Gave him shelt - er, he be - trays us,

prompt - - to house him. Gave him shelt - er, he be - trays us,

*mf*

(Looking at Sir Christopher, at whom some are pointing.)

trays us? trays us?

we are un - done! This — the coin that he pays us?

we are un - done! This — the coin that he pays us?

(Sir Christopher is pushed to the front.)

Who? who? Came from Lon.don? Send him

Who? who? Came from Lon.don? Send him

This gray-beard rogue from Lon - don!

This gray-beard rogue from Lon - don!

back there! See his pack there!

back there! See his pack there!

A thief — in gal-lant feath - er.

A thief — in gal-lant feath - er.

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

*cresc.* See the vil - - - - - lain! *ff* cut - throats!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

hang them all to - geth - - - - - er! *sf* Stone him!

*sf* cud - gel him! and gag - him! To the con - duit with him

*sf* cud - gel him! and gag - him! To the con - duit with him

*sf* cud - gel him! and gag - him! To the conduit with him, to the

*sf* cud - gel him! and gag - him! To the conduit with him, to the

(They seize Sir Christopher.)

drag him, he hath car - ried off the

drag him, he hath car - ried off the

conduit with him, drag him, he hath car - ried off the

conduit with him, drag him he hath car - ried off the

*cresc.*

*f*

*cresc.*

(♩ = ♩.)

Hal.

Hold! Hold! he hath not touched the jade!

maid! Not touched her?

maid! Not touched her?

maid! Not touched her, not touched her?

maid! Not touched her, not touched her?

(♩ = ♩.)

*f*

*p*

## Sir Christopher (shaking them off.)

*f*

Nay! 'tis true, 'tis true, I vow! naught have I done!

*pp*

(They let him go.)

*Hal.* (He indicates house at back.)

But how, \_\_\_\_ ye fools? the maid is

Sopr.

Nay, nay, 'tis clear he carried off the maid!

Alt.

Nay, nay, 'tis clear he carried off the maid!

Ten.

Nay, nay, 'tis clear he carried off the maid!

Bass.

Nay, nay, 'tis clear he carried off the maid!

*cresc.* *mf* *p*

(The crowd fall back on one side, leaving an avenue up to it.)

(aside to Sir Christopher)

(to the crowd)

safe and here! The door chalked I. With - in is

## Sir Christopher (gaining confidence.)

she. In sooth, good folk; and wait - ing me!

*mp* The maid with - in, and

*mp* The maid with - in, and

*mp* The maid with - in, and

*mp* The maid within, and

*p*

*mf* May - be her whim, but since a sim - ple

waiting him, the dotard raves!

waiting him, — the dotard raves!

waiting him, the dotard raves, he raves!

waiting him, the dotard raves, he raves!

The musical score is written for a vocal soloist (Sir Christopher) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains five vocal staves and a grand staff for piano. The vocal parts enter with the lyrics 'she. In sooth, good folk; and wait - ing me!'. The piano accompaniment begins with a piano (*p*) dynamic. The second system contains four vocal staves and a grand staff for piano. The vocal parts enter with the lyrics 'May - be her whim, but since a sim - ple waiting him, the dotard raves!'. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

*cresc.* (to Hal) *f*

love af-fair your boorish sen-ses seems to scare bring forth the maid!

*mp* The  
The do.tard

*p* *cresc.* *mf* *p*

*mp cresc.* *f* Can trust your

The dotard lies, ay,bring her out, ay,bring her out!

*cresc.* do.tard lies, ay,bring her out, ay,bring her out!

*cresc.* *mf* lies, the dotard lies, ay,bring her out, ay,bring her out!

*mp cresc.* *mf* The dotard lies, ay,bring her out, ay,bring her out!

*cresc.*

(Hal and his hirelings approach the door. Hal opens it. The crowd eagerly await the result.)

*rall.*

eyes? I trow 'tis not my fault I fill her fan-cy! that she likes my

*rall.*



Dame Margery emerges. She has discarded her disguise, and now wears a handsome dress, but conceals her features with a white veil. She advances slowly but directly towards Sir Christopher. The crowd make way.

### Adagio Maestoso.

grace.

*p* *f pesante* *sf* *più f*

Sopr. *f*  
 Alt. *f* A so.lemn wench!  
 Ten. *f* A so.lemn wench!  
 Bass. *f* A so.lemn wench!

### Poco Allegretto.

Sir Christopher.

She veils her face, my pret.ty winsome da.fo - di! not that I lured her to this

*pp*

place! a sim - - - ple pil - - grim, here

**Dame Margery.** (Dame Margery throws back her veil and seizes him.) *ad lib.*

Pil -

ye see!

**Presto.** (She turns him round and is about to lead him off.)

- grim or not thou'lt home with me!

Sopr. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Alt. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Ten. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

Bass. Ha, ha, ha, ha, ha, ha, ha, ha, go home, go

**Presto.**

*colla voce* *sf* *sf* *ff*



# Act III.

The Scene represents the Great Hall of an English country mansion of the fourteenth century. Large central door at back, and doors (R. and L.) all practicable, (L.) to front a large table covered with tapestry cloth, on which are writing materials. Behind this a raised seat. Smaller table (R.) on which lies a lute. Other seats and benches about the Hall, which is decorated with trophies of armour, and handsomely appointed after the fashion of the period.

**Presto.**

**Pianoforte.**

*p*

*marcato*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

2



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *p*. Pedal marking: *col Ped. sempre*.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *mf stacc.*. Tempo marking:  $(\text{♩} = \text{♩})$ .



Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *p*. Tempo marking:  $(\text{♩} = \text{♩})$ .



Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *mf stacc.*. Tempo marking:  $(\text{♩} = \text{♩})$ .



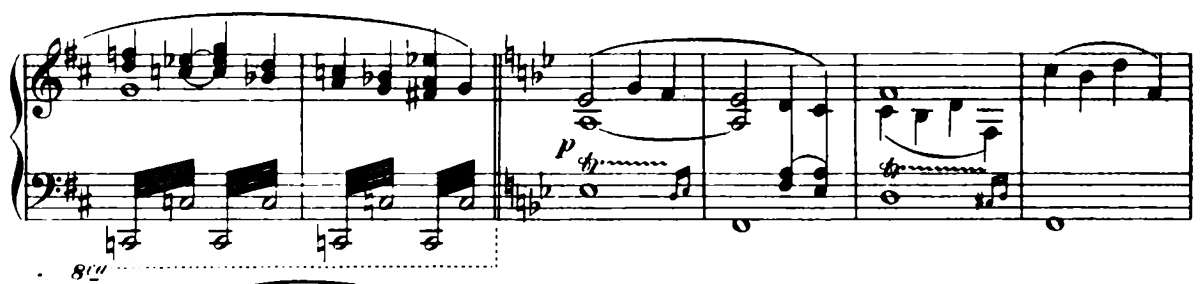
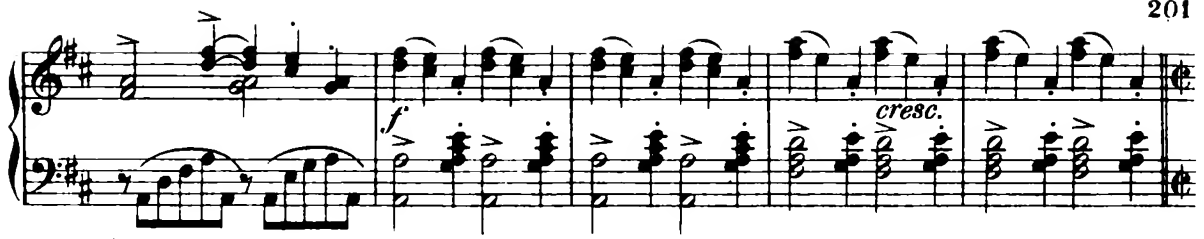
Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *mf*. Tempo marking: *poco a*.



Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *poco cresc.*.



Seventh system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamics: *mf*, *cresc.*. Tempo marking:  $(\text{♩} = \text{♩})$ .



(The Curtain rises.) Dame Margery discovered by table (R.) musing.



**Dame Margery.**

Ay! Home once more! Mistress of all \_ of

This musical score is for the song 'Dame Margery'. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of four measures. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note B4 in the second measure. The piano accompaniment starts with a whole note G3 in the first measure, followed by a half note A3 and a quarter note B3 in the second measure. The lyrics 'Ay! Home once more! Mistress of all \_ of' are written below the vocal line. The piano part features a series of chords: G3-B3, A3-B3, G3-B3, and A3-B3, with a final chord of G3-B3-A3 in the fourth measure.

him, for I have got him sound and safe and whole: and un-der

goodly latch and key I ween — I'll keep him now. Not that he find-eth joy in this my

care. I smile a wife-ly smile, yet doth he quake and trem-ble at my look.

The ve-ry mu-sic of my lov-ing voice that cri-eth, "Ho now, sweetheart, whi-ther

bent?" Doth sound in his all - guil - ty ear as clank of pri - son

chain. And well it may. (she rises) From

here I warrant me he doth not stir a - gain a pil - grim! The arch -

trai - tor, thus to dare with pi - ous souls to min - gle, and to

turn the ho - ly ex - ercise of so - ber folk in - to a wan - ton's



brawl! Ah me! with truth they sing, "A wea - ry

pilgrimage is life!" Alack! most weary to a watch - ful

(She approaches table R.) *mp* (taking up lute)  
wife! Yet once I charmed him! Ay, and trilled sweet

*Andante moderato.*  
sy-ren songs on thee, poor lute! Is all thy mel-ting mu - sic e-ver mute?

The hand that swept thee no more skilled? poor lute! Of that far

yes - terday have all faint echoes died a - way?

*mf*  
Life and love are young in spring!

*sempre staccato*  
Hark, — my lute! Thy me-lody trippeth o'er a path of flowers

gai - - ly on to sum - mer bow-ers, mount - ing to thy slend' - rest string,

on thy sweet - est tre - ble trill - ing, and the hap - py world is

*cresc.*

thrill - - ing, thrill - - ing all for me.

*rall. a tempo*

*colla voce*

Thus thy bur - then, thus my lay ran, —

— pret - ty lute, — but yester - day.

Life and love are wi - ser grown. Hush, — my lute! thy

*pp* *fp* *pp*

thre - nody limpeth through the leafage ly-ing strewn where autumn woods are

dy - ing, wail - ing with thy sad - dest tone, — with thy

*mf.* sad - dest tone, as thy solemn bass *f.* de-nounceth one, on whom kind fortune

*f.* pounceth, poun - ceth all for me! *p* Thus thy

bur - then; thus thy lay *mf.* runs, — wretched lute, alack! to

Adagio come al *Fin*

day! (She puts down the lute and advances towards L.) Still he is safe to-

day! No char-mer near, save one\_ who, though she charmeth not,

doth own the right to charm as best she can! Well, come, there's peace in that;

and af - - ter such a storm I bless this

## Scene II.

## Allegro agitato (♩ about = ♪)

(Enter Cicely hurriedly R.U.E.)

peace! How now, girl!

Cicely (advancing quickly, and

thou! and here? What brings thee here? Fair la-dy, I but

Dame Margery.

(sternly)

not recognising her) seek the court. 'Tis here the jus-tice holds it? True what then?

Cicely (recognising her)

But thou — yes, surely 'tis thy ve - ry self! Thou

Dame Margery.

art my good kind dame, and here? E'en so, my child. This is Syngé

Hall, and I, Dame Mar-gery. My lord Sir Chri-stopher doth jus-tice

here. But what wouldst thou with him? come, trembling child, what

*cresc.* ails thee? speak. *Cicely. f* All, all is lost! *Dame Margery. (impatiently)* Tut, tut, but

yester-night 'twas "All is won!" what now? what is thy loss? Thy gallant fled and

*Cicely.* gone? *Dame Margery.* Nay, worse! Heav'n's, child! he can't be worse than gone.

*Cicely.* A - las, far worse! They bring him here in chains for judgment!

*f* La - - dy, all is lost! my sire hath

*dim.*

**Poco meno mosso. Dame Margery.**

captured him! Good sooth! Ye pair of fools! captured?

*p* *mf*

*cresc.* **Cicely.** (*d. = d*) *mf*

But how? speak, child, but how? 'Twas thus! Thou know'st we

*p*

left thee? Quick the gate we seek, I tremble lest too late the spot we

*cresc.* *mf*

reach. But all goes fair, the pal - frey ready waits us

*2*



there. We mount, we fly, and fleet as the wind we cross the bridge, and we reach the

ridge, nor heed a cry nor sound of a horn that wakes the morn;— for a-

way we're borne and greet — the day. Swifter, swif-ter, a-way,

a-way and Si - den-bourne is left be-hind. But on go we with the

morn-ing breeze, the ham-lets flee and hur-ry the trees, — a flash of light—

*mp stacc.*

*cresc.*

*f* *mf*

2

the brooklet gleams, then lost to sight. And all danger seems

vanished and gone and far a - way, when a-gain that cry comes shrill and

clear, again, again, I quake with fear, I turn my

head, and what do I spy? But on our track, my sire at their head,

a trooper pack in du - sty cloud with whip and spur in hot pur-

suit adown the hill. Near - er, near - er, near - er still, near - er,

*mp* *cresc.*

near - er, till I scarce can stir, near - er, near - er, near - -

*cresc.*

- er, when a crash a fall, and the world spins round.

*ff* *p*

*Più lento.*

'Tis o - ver, all, he is caught and bound. I cry, I

*pp* *p*

*Adagio.*

pray, not a word will say my si - re but, "Jade, the knave shall find that

*pp* *mf marcato*

law can step with sturdy stride, and justice mount her hack and ride, though Siden - bourne

**Andante moderato.**  
(She runs up looking out through large oriel window R.C. and hurries down.)

be left be - hind?" A

**Dame M.**

(To Cicely, who has come down again.)

pret - ty tale, and this a pretty place to tell the close, in truth a pair of

**Cicely.** *accel. poco a poco*

fools! How now, child? See, they come, they bring him bound, they seek his life, oh

*accel. poco a poco*

help!

**Dame M.**

Tut, tut, child, hold thy peace. Put up thy fears, I'll help him through the

Thou wilt! (motioning her to R.) Thou'lt plead for  
scrape. Ay, sure now in with thee.

**Allegro.**

*f* *f* *cresc.* *f* *f*

**Cicely.** **Dame Margery.**  
mer - cy and thy lord will list to thee? warrant me I'll plead,

and he will list. Now in, child, in, until I summon thee. Dry

**Cicely.**  
up thy tears! Oh la - - - dy thou art kind; may

*mf* *cresc.*

(exit through door R.)  
hea - - - ven bless thee!

*f* *col. Ped.*  
2

## Dame M. (following her)

Hea - - ven bless us

The first system of the musical score for Dame M. (following her) features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Hea - - ven bless us". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

## Andante maestoso.

all! When law and justice are dis - pen - sed here, he'll list to

The second system of the musical score is marked "Andante maestoso." and begins with the vocal line singing "all! When law and justice are dis - pen - sed here, he'll list to". The piano accompaniment features a more pronounced rhythmic pattern with accented notes. The key signature remains two flats, and the time signature is 4/4.

me? Ay, list with both his ears,

The third system of the musical score continues the vocal line with "me? Ay, list with both his ears,". The piano accompaniment includes a section marked *f marcato* (forte, marked) with a strong, accented melody. The key signature remains two flats, and the time signature is 4/4.

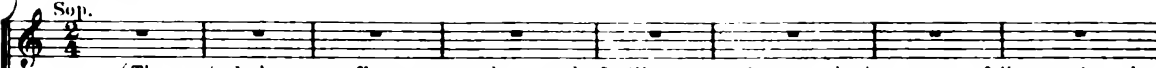
and stare with all his eyes; for to this cause I'll wit - ness

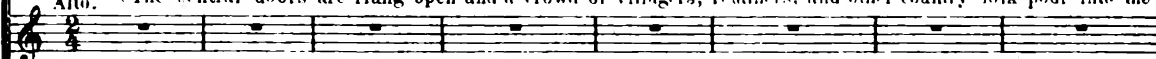
The fourth system of the musical score continues the vocal line with "and stare with all his eyes; for to this cause I'll wit - ness". The piano accompaniment features a complex, accented melody in the right hand. The key signature remains two flats, and the time signature is 4/4.

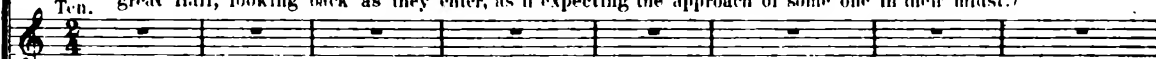
(exit after her)  
bring to break — a do - - zen laws!

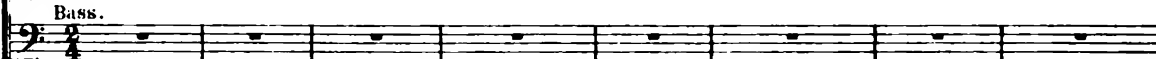
The fifth system of the musical score concludes the vocal line with "(exit after her)" and "bring to break — a do - - zen laws!". The piano accompaniment features a final, accented melody in the right hand. The key signature remains two flats, and the time signature is 4/4.

## Chorus.

Sop. 

Alto. (The central doors are flung open and a crowd of villagers, retainers, and other country folk pour into the 

Ten. great Hall, looking back as they enter, as if expecting the approach of some one in their midst.) 

Bass. 

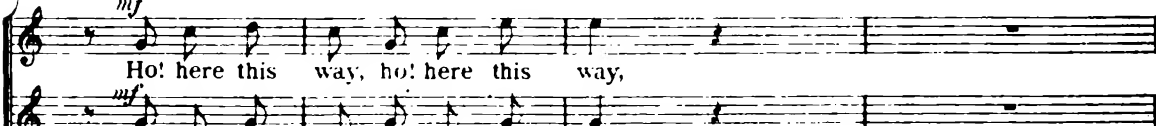
**Allegretto moderato.**

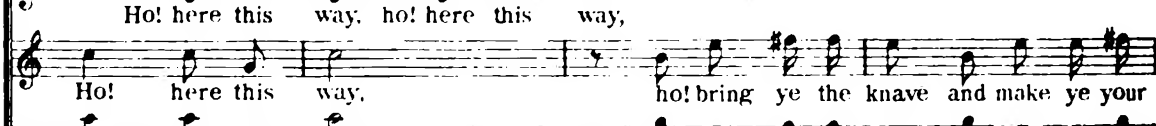
*p* 


*mf* This way, this way, my good masters, 


*mf* This way, this way, my good masters, 

*cresc. poco a poco* 

*mf* Ho! here this way, ho! here this way, 

*mf* Ho! here this way, ho! here this way, 

Ho! here this way, ho! bring ye the knave and make ye your 

Ho! here this way, ho! bring ye the knave and make ye your 



*cresc.*  
 Bring ye the knave and make ye your plaint, be he a sin - - -  
*cresc.*  
 Bring ye the knave and make ye your plaint, be he a sin-ner or be he a  
*cresc.*  
 plaint, Bring the knave be he sin-ner or be he a  
*cresc.*  
 plaint, Bring the knave be he sin-ner or be he a

ner or saint.  
 saint.  
 saint.  
 saint.  
 saint.  
 If a tax or a tithe he's loth to  
 If a tax or a tithe he's loth to

If he rob your hen-roost while ye sleep, or kin - dle your  
 If he rob your hen-roost while ye sleep, or kin - dle your  
 pay, sell your old mare for a song at the fair or kin-dle your  
 pay, sell your old mare for a song at the fair or kin-dle your



hay-ricks ia - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or  
 hay-ricks in - to a flare; broach your best cask, or

steal your prime sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime sheep, a fil - cher full rea - dy to thrive or to  
 steal your prime sheep, a fil - cher full rea - dy to thrive or to

*cresc. mf*

fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,  
 fleece, let him break your head with a quar - ter - staff,

*ff*

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

yet mar - ry, my masters, he will not laugh, nor

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

vaunt him so bold, when his tale is told to the learn - ed Justice

Geoffrey.

But I warrant ye

(Geoffrey enters. They make way for him.)

of the Peace!

of the Peace!

of the Peace!

of the Peace!

judge right well. Good sooth, what he reckoned not he'll get for his pains. Bring

(Hubert is led in by several armed rustics. He has a chain conspicuously fastening his wrists, and advances with a defiant bearing.)

in the churl!

**Chorus.** This your villain! in truth his mien is good. This your villain! in truth his mien is good.

Ay, Ay,

**Geoffrey.** 'tis worse!

so! but note ye his chains? his crime? 'tis murder! 'tis treason! so! but note ye his chains? his crime? 'tis murder! 'tis treason!

**Geoffrey.** 'tis worse!

— He cutteth no throat, he filcheth no purse, nor plotteth the knave against our liege lord's

life; his crime— **Hubert.** *mf* is to plot for a wife. **Tempo I.**

His crime? *ff*

His crime? *ff*

His crime? *ff*

His crime? *ff*

His crime? *ff*

**Tempo I.**

**Geoffrey.** *ff* Have ye brains of wood? No wife, said I.

*mp* To plot for a wife! nay his mien is good.

*mp* To plot for a wife! nay his mien is good.

a wife? whose wife?

a wife? whose wife?

*cresc.*

Let your cack - ling cease.

(A flourish of trumpets. Enter four retainers who stand two and two on each

side, making way for Hal o' the Chepe, who comes in backwards, bowing. He has a roll of papers under his left arm, and a staff in his right hand, and wears a robe of office.)

Hal o' the Chepe.

Make way — for the

*colla voce*

(Enter Sir Christopher, sombrely attired in a Judge's gown. He is followed by a couple of retainers and a clerk, who conduct him with much ceremony to the raised chair behind the table (L.), where he takes his seat, Hal o' the Chepe busying himself with the papers and finally seating himself on a stool in front of the table to R. of it.)

Justice of the Peace!

Chorus.

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

Make way for the Jus - tice! Ho, give

place! \_\_\_\_\_

place! \_\_\_\_\_

place! \_\_\_\_\_

place! \_\_\_\_\_

*ff* *mp*

**Allegro moderato.**  
Hal.

(stopping him, and turning him  
round to Sir Christopher.)

Geoffrey. (addressing the crowd) The bench is

My charge is this -

(They push Geoffrey forward C.)

Come on, thou graybeard, state thy case.

Come on, thou graybeard, state thy case.

Come on, thou graybeard, state thy case.

Come on, thou graybeard, state thy case.

**Allegro moderato.**

*p staccato*

Hal.

here! Address the bench, and make full clear thy charge.

*mf*

'Tis this the

*mf*

'Tis this the

*mf*

'Tis this the charge,

*mf*

'Tis this, 'tis this the charge,

Geoffrey.

(addressing Clerk)

*f* Ye babbling fools, be still, my case I'll state my-self. May please your

charge, the charge that he has brought.

charge, the charge that he has brought, 'tis this the charge.

that he has brought.

that he has brought.

*sf**p**sf**p**sf**p*

Hal.

(turns him towards Sir C.)

Be si-lent; this way face, and hold thy peace.

(nettled)

grace, this churl —

Keep thou thy place!

Chorus.

Ho! Silence,

Geoffrey.

A plague up-on ye, one and all!

Si-lence, si-lence in the court!

Si-lence, si-lence in the court!

Si-lence, si-lence in the court!

He shouts, "a

si-lence in the court! Si-lence, si-lence in the court!

cresc.

mf



*f* In judgment hall his voice should to a whis - per *cresc.*

*f* In judgment hall his voice should to a whis - per *cresc.*

plague," he shouts, "a plague!" In judgment hall his voice should to a whis - per *cresc.*

he shouts, "a plague!" In judgment hall his voice should to a whis - per *cresc.*

*cresc.*

Sir Christopher. *ff*

Your silence splits mine

*ff* fall. Ho! Si - lence, si - lence, si - - - lence in the court!

*ff* fall. Ho! Si - lence, si - lence, si - - - lence in the court!

*ff* fall. Ho! Si - lence, si - lence, si - - - lence in the court!

*ff* fall. Ho! Si - lence, si - lence, si - - - lence in the court!

*ff* *p*

2

cars, be still.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will.

*p* Ay, marry, good Sir knight, we will. *pp* *cresc. molto* Ho! Silence, si-lence in the

*f* Hal. Again, ye knaves! be still; the charge I fain would hear! The

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*mf cresc. molto ff* Ho! Silence, silence, si - - lence!

*ff* court, silence, silence, si - - lence!

Hal. (who has been looking over papers with the Clerk.)

(indicating Geoffrey)

charge is plain! A mai - den hath this hoary thief from home — de -

(fussing over the papers)

coyed!

Geoffrey.

Fools! 'tis I who bring the charge!

Chorus. *p*

'Tis past be-lief, the per-jured ras - cal!

'Tis past be-lief, the per-jured ras - cal!

'Tis past be-lief, the per - - jured rascal!

'Tis past be-lief, the per - - jured rascal!

*mf* *p*

Ay, sure! 'tis thou, the plaintiff! Good. I have it now. Proceed.

Proceed! Not

*mf* *p*

long, I trow, will take the tale I tell the Bench. A prentice lout had stolen my

wench, had I not slept with half an eye.

*mf* Come, graybeard, let thy

*mf* Come, graybeard, let thy

**Chorus.** *mf* Come, graybeard, let thy charge be brought. *cresc.*

*mf* Come, graybeard, let thy charge be brought. *cresc.*

Come, graybeard, let thy charge be brought. *cresc.*

Peace, braw - lers! To

*cresc.* *f* *ff* charge be brought. Silence, si - lence in the court!

*cresc.* *f* *ff* charge be brought. Silence, si - lence in the court!

*f* *ff* Ho! Si - lence, si lence, si - lence in the court!

*f* *ff* Ho! Si - lence, si lence, si - lence in the court!

*dim.* *p* *rall.*

## Andante moderato.

Kent, — I my wench had sent, — of a love-sick fancy to rid — her; when after a

spell, — she takes it right well, with a smile — packs off as I bid —

— her. But when birds are chirping before 'tis spring, marry, he's wisest who asks why they

sing. So after the jade — with my staff trudge I!

**Chorus.**

So, so, thou graybeard,

So, so, thou graybeard,

2 2 *tr* *mf*

*mf*

Ay! marry, ye fools,

Thou playest the spy! Faith!— a trust-ful sire!

Thou playest the spy! Faith!— a trust-ful sire!

thou playest the spy! so, so, Faith!— a trust-ful sire!

thou playest the spy! so, so, Faith!— a trust-ful sire!

*cresc.*

would ye have me blind? Mark never a straw i' the wind, I wot not a few! Did I tarry? Not I!

I followed with a chei' my back, and though never a-gain my soul — I gage, will I give stout

chase to a pilgrimage! Ere dee - pened the night I trudged till in sight came I of the tail of that

ho - ly pack!

*f* Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy

**Chorus.** *f* Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy

*f* Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy wench?

*f* Well trudged! well trudged! a pilg - rim rare art thou! Didst see thy wench?

*f non legato*

*f* Not I, I trow! *mf* But, I ween, with his chalk a vil - lain did stalk and mark him a door!

wench?

wench?

*p* *p* *p* *f*

And I see yet more, a pi-ous monk his of-fice say - -

ing, the while a wan - ton mea - sure play - - ing! And he sends me

hither and sends me thither, a - round and about, I know not whi-ther! Till as my

weary limbs give way, as breaks the blessed dawn of day, of a

*Più mosso.*  
sud - den I spy in a street hard by, with her knave - my bag - - gage!



With hue and cry the watch I wake! Ho! we mount and away a  
dozen and more; and with spur and goad, hueing and crying, the dust a-fly-ing,  
chasing and racing adown the rough road. But run as they may, we're  
down — on the prey, my wench she gets free, what matter to-me? I  
cap - ture my knave; I bring him to jail. So

*p.* *cresc.* *f.*

2

end - eth his prank. So end - - eth my

*mp cresc. sf*

**Allegretto moderato.**

tale!

*mf* He stole thee thy

*mf* He stole thee thy

**Chorus.**

*mf* Good sooth, of his joy he hath short lease, he stole thee thy wench!

*mf* Goodsooth, of his joy he hath short lease, he stole thee thy wench!

**Allegretto moderato.**

*mf* wench! What judg - eth the Bench? What judg - eth the Bench; the learn - ed

*mf* wench! What judg - eth the Bench? What judg - eth the Bench; the learn - ed

*mf* What judg - eth the Bench? What judg - eth the Bench; the learn - ed

*ff* What judg - eth the Bench? What judg - eth the Bench; the learn - ed

(They bow to Sir C.)

*ff*

## Sir Cristopher.

*f* *maestoso*

Me-thinks 'tis crime thy wench to steal! —

Justice of the Peace?

Justice of the Peace?

Justice of the Peace?

Justice of the Peace?

(to Hal.)

Hal. (poring over a large volume)

Sir C. (to Geoffrey)

(aside)

What saith the law? The law saith naught. The law saith naught. I

like the law that nothing saith and hath no flaw. That law is wise.

Geoffrey.

Hal.

Thy law is prime that lets a thief go loose. Nay, here the law saith,

(Shows book to Sir C. They have the book between them.)

if thy thief be caught, and if thy case be fair and clear, that af-ter being on

Sir C.

hur - die strung— The law now saith, thy thief— is hung!

hung!

hung!

Chorus.

hung!

hung!

Allegro moderato.

Geoffrey.

Ay, and right well served. But send him to jail, — the knave, with a taste of the good cart's

tail, that 'll cure the ras - cal.

In jail, poor swain, ne'er a wife he'll

A - lack - a - day! in jail, poor swain, ne'er a wife he'll

but with his arms crossed in a defiant attitude, now steps forward, and getting free of his captors, comes well to the front.)

find. Ah! men are as hard. Go to with your

find. Ah! men are as hard. Go to with your

As women are blind.

As women are blind.

*cresc.*

charge! Go to with your charge be still! We would hear what our swain will

charge! Go to with your charge be still! We would hear what our swain will

'Tis clear - - ly brought! Be still! Ye shall hear what the rogue will

'Tis clear - - ly brought! Be still! Ye shall hear what the rogue will

*cresc.*

say, be still! Ho! Si - lence, si - lence, si - lence,  
 say, be still! Ho! Si - lence, si - lence, si - lence,  
 say, be still! Ho! Si - lence, si - lence, si - lence,  
 say, be still! Ho! Si - lence, si - lence, si - lence,

*ff*

Hubert. *mp* (to Sir C.)  
 So please you,  
 si - lence in the court!  
 si - lence in the court!  
 si - lence in the court!  
 si - lence in the court!

*Andante.*

Jus - tice, now that you have heard my crime set forth in full, by your good leave I'll an-  
 Hal. (Who as soon as Hubert has stepped forward, has risen to look at him and, on hearing his voice, recognises him.)

*Andante.*

*col Ped.*

- swer to the charge.

(aside to Sir C.)

It is! my sixth! The truant scur - vy knave who played me

*pp*

Sir C. (confused)

He may not

false. Let him not rave in o - pen court. To jail, to jail with him!

plead. The law doth close his mouth.

Good sooth! with bolt and bar; the law doth say, rogues have no

*mf* (rising and addressing Hubert.)

'Tis wise. I like the law! Thou rogue, the law doth

tongues!

2

## Sir C.

say that, charged with crime, thou canst not make defence; and being con -

*cresc.*  
demned — for thou art now condemned — thy sentence is full clear, thou'lt hence to jail for

*cresc.*

three good months! For six? why so?

*mf* (to Hal.)

Hal. (hurrying up and prompting him)

Nay, nay, for six. 'Tis bet - ter

*mf* (to Hubert)

Ay, ay. Hear, rogue. I said, thou'lt hence to jail for six good

six.



(confused) (to Hubert)

months! (hurrying up again to Sir C.) Ha! so. For six good years thou'lt hence to

Months! months! nay, years,

Sir C. (he sits down)

jail, thou rogue. Thus saith the law.

Chorus.

*mf* *cresc.*  
Let the knave have his say, guil-ty or

*mf* *cresc.*  
Let the knave say his say, guil-ty or not, guil-ty or

*mf*  
Come - ly! we like him well.

*mf*  
Come - ly! we like him well,

*f*  
not he be; Free-men in speech are free, thus saith the law.

*f*  
not he be; Free-men in speech are free, thus saith the law.

He is true English born.— Give him a dun - geon? Nay,  
 He is true English born.— Give him a dun - geon? Nay,  
 born, he is true English born.— Give him a dun - geon? Nay,  
 born, he is true English born.— Nay,

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

first shall he say his say. Free - men of speech are free. Thus saith the

(to Hal.)

Hal. Close his mouth! Thou't wise, I'll close his  
Pack off the varlet! As fast as prison door.

law!  
law!  
law!  
law!

Più mosso.

Sir C. (he comes down (L.) and turns to the crowd.)

Allegro.

mouth. Good folk, the judg-ment of the

acc. cresc.

court once giv'n, thus saith the law, shall stand,— and know no change. I am in

Geoffrey.

law well learned. Ay, thou art! To jail with him, masters!

mf

Privilege! Privilege! Privilege! He is no bondsman. Shame

*cresc.* *mf*

Shame, thou gray-beard, shame, shame, thou gray-beard, shame!

Shame, thou gray-beard, shame, shame, thou gray-beard, shame!

Shame, thou gray-beard, shame! Thy -

Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!

Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!

Thy - self to jail, Ho! Pri-vi-lege! Pri-vi-lege!

self to jail! Ho! Pri-vi-lege! Pri-vi-lege!

Nay, list! this learned Jus - tice speaketh well, good friends; right well!

*col Ped.*

Sir C. (aside) (to Hubert)

He saith I speak right well! Good sooth, this knave I trow hath wit. Say on, thou

Hubert. (with mock deference)

Sir Knight, so just, churl, 'tis just, my judgment? Ay, say on!

Hubert.

that I would hear thee judge a - gain a case I wot of tangled; but I ween thy

*cresc.*

lore and learning will un - ravel it. Ay, set each thread aright up - on the loom and

make the pattern plain.  
**Sir C. (flattered)** (to Hubert) **Hal. (aside)**  
 A wor - thy knave! Say on, I'll sort thy threads! Thou'lt break the woof.

**Sir C. (to Hal.)** (to Hubert)  
 Be still, thou fool! He called me learned, ay, and right-ly too. Come, ere thou taste thy

**Hubert.** (coming forward to O. and bowing to Sir C.)  
 With thy most learn - ed Geoffrey.  
 jail, my wis - - dom shall unravel thee thy tale! Pest on thy

*poco rall.*

**Tempo giusto.**  
 leave. Thus runneth the tangled thread of my sto - ry: A tale!

**Tempo giusto.**

knight who is fit - ter for aches and pains, for his limbs are stiff and his head is ho - ry,  
 set - teth him out on a gal - lant's cam-paigns; and he  
 casteth his gaze on a mai - den low - ly, but his suit, I wot, is a suit un -  
 ho - ly, ay, one that leadeth to ter - ror and strife; for though he thus  
 roam he leav - eth at home - a wifel

*p*  
*f*  
*p*  
*f*  
*poco rall.*  
*f*  
*poco rall.*  
*a tempo*  
*f*  
*a tempo*  
*f*  
*p*

Sir C. That be tan - gle one, I wot there's more. (rising, and coming forward )  
(uneasy, aside) (to Hubert )

I like not his tangles. I'll think that

*mp* Yea, a wife! *mf* a wife!  
*mp* Yea, a wife! *mf* a wife!  
*p* A wife? *mf* a wife!  
*p* A wife? *mf* a wife!

Sir C. o'er, and now, to jail! Nor he! nor

How! wouldst deceive? Thou wilt not hear his story through?  
How! wouldst deceive? Thou wilt not hear his story through?  
How! wouldst deceive? Thou wilt not hear his story through?  
How! wouldst deceive? Thou wilt not hear his story through?

*cresc*



I! He should be hung, so said the Justice.

Wilt rein thy tongue! Shame, hoary pate! Ay, shame!

Wilt rein thy tongue! Shame, hoary pate! Ay, shame!

Hang thee too! Ay, shame!

Hang thee too! Ay, shame!

Hubert. (He bows to Sir C. who assumes an air of resignation.)

*ad lib.* *p* But nay! — By thy good leave! — This gen - tle maid to seize, I wot, my

*colla voce p*

gal-lant do - tard weaves a plot. And weaving this, on

jour - ney bent, this maid he tracks with six arch - knaves, and one, the chiefest

Hubert.

rogue in Kent! This dotard blind is led unto the maid - en's

Sir C. (aside to Hal.)

Hal. (dashing forward) He doth, like truth. *mf*

The varlet lies! The rascal raves, of phantasies his

Hubert.

bower, but fate may smile, may smile, yet

Hal. (to Sir C.)

speech is wrought. Thou'lt close the case, with sa - vage tooth this yelp - ing

Hubert.

*poco rall.*

prove. un-kind; for though a plaint he fain would sing,

Sir C. (to Hal.) (to Hubert)

Hal. Thou'rt wise. Enough!

hound will rend us both. *poco rall.*

place on her li - ly hand a ring, Lo! in his toils him-self he's

*p* *a tempo*

Enough!

caught. (In great trepidation)

The churl is crazed! Keep him a - loof, he dreams, he raves, he hath no

*fp* *ff*

Sir C.

proof!

Ho! Si-lence, si - lence, in the court! a right good case, Ho! Si - lence! Si - lence!

Chorus Ho! Si-lence, si - lence, in the court! a right good case. Ho! Si - lence! Si - lence!

Ho! Si-lence, si - lence in the court! a right good case, Ho! Si - lence! Si-lence!

Ho! Si-lence, si - lence in the court! a right good case, Ho! Si - lence! Si-lence!

*mf* *cresc.* *ff*

**Hubert.**  
 You, he hath a proof 'tis here to - day. (Approaching Sir. C. and producing ring and verses from under his doublet.)

**Sir. C.**  
 No proof is sought.

He hath the proof.

(some move forward) He hath the proof.

He hath the proof.

He hath the proof.

He hath the proof.

*p* *mf* *fp*

A-way with him a - way! *rall.*

A - way? Nay, si - lence, si - lence in the court! *rall.*

A - way? Nay, si - lence, si - lence in the court! *rall.*

A-way? A-way? Nay, si - lence, si - lence in the court! *rall.*

A-way? A-way? Nay, si - lence, si - lence in the court! *rall.*

*ff* *rall.*

## Andante.

Hubert.

(examining it)

Here, writ by his own hand, his plaint, and here his ring, the emblem quaint. His grā - ven

(Sir C. snatches at them. Hubert moves a step back.)

## Tempo giusto.

crest! Nay, pre - sent-ly, thou't note 'tis worked right dain-ti - ly. But

first, if this old aches go free, thou't say how I can guil - ty be.

bow me to thy lear - ned saw; what saith the law?

What saith the law? The

What saith the law? The

What saith the law? The

What saith the law? The

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

do - - tard 'scapes the cart's good tail, while hon-est youth be sent to jail.

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the law?

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the law?

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the law?

'Tis put right plain, nor flam, nor flaw. Ho! Justice say! What saith the law?

Sir C. (taking Hal aside, in hopeless trepidation.)

I trem - ble in my law? what saith the law?

law? what saith the law?

law? what saith the law?

law? what saith the law?

law? what saith the law?

## Poco più lento.

Sir C.

shoon!

Hal. *p* (aside to Sir C.)

He know - eth all, but, mar - ry, hath no wit - ness; safe in

Poco più lento.

Right art thou! he's best in

jail, thou'lt get thy plaint and sig - net.

Sir C.

(addressing them)

jail! Good folk, since this arch knave he know - eth

(points to his plaint and ring)

all, I mean all he should know, These i - dle proofs we will in.

(The guards seize Hubert. Some of them threaten a rescue.)

jail discuss. So, hence with him!

*accel.* *f* What, hence with him? Ho!

*accel.* *f* What, hence with him? Ho!

*accel.* *f* What, hence with him? Ho! res - cue here!

*f accel.* What, hence with him? Ho! res - cue here!

*accel.* *cresc.* *f*

(Enter Dame Margeny suddenly R.)

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!

res - cue here! Ho! res - cue here! Ho! res - - - cue!

*cresc.*



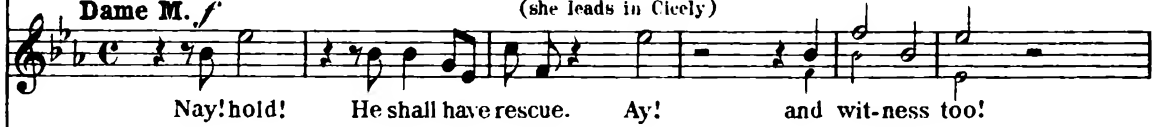
## Scene IV.

Adagio.  
Cicely.



Dame M. *f*

(she leads in Cicely)



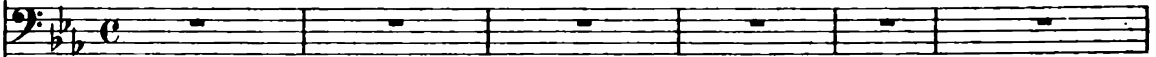
Hubert.



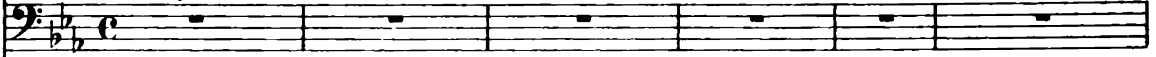
Sir C.



Hal.



Geoffrey.



Sopr.



Alt.



Chorus.

Ten.



Bass.



Adagio.



(recognizing Sir O.) *mf*

Ah! this kind judge, I wot, if I im -

(to Cicely) *mf*

The storm is past; and now the clouds are break -

(to Dame M.) *mf*

To thee, thou kind-ly dame, am I be-hol - - den.

*mf*

Truth's self may gleam in all her ten - - der glan-ces,

*mf*

His limbs are tremb - ling, and his cheek is pal - ing,

*mf*

Some witch or wizard in their e - vil - do - - ing

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den!

But who be this? A come - - ly mai-den! Come - ly!

plore him, will treat a poor meek  
 ing, thy clank - ing chains, thy pri - son chains shall  
 Like some good fairy, like some good fairy thou dost weave thy spell,  
 her voice makes mu - sic as some sil - ver bell,  
 yon hoy - den's voice, yon hoy - den's voice works as some  
 have on my wench, have on my wench set some un - ho - ly,  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such  
 Truth in her glance! Such wit - ness, such

*mf* *p* *mf* *p*

suppliant pas - sing well. To life and

know, shall know my spell! Be thou dis - creet: and

— thou dost weavethy spell! All lead - en, was the sky, and

— some sil - ver bell!— But oh! that

e - vil, e - vil spell! How strange my wit ——— should

some un - ho - ly spell! For leagues through Kent, for leagues through

wit - ness likes us well!—

wit - ness likes us well!—

wit - ness likes us well!

wit - ness likes us well!

The piano accompaniment at the bottom consists of two staves (treble and bass clef) with a complex, flowing melody and harmonic support for the vocal lines.

li - - ber-ty will he re-store him, to life and

soon\_\_ shall they\_\_ be wak - ing far sweet - er mu - - sic,

now, and now\_\_ 'tis gol - den, and now 'tis

sound mine ear no more en-tran - ces, no more mine ear en -

prove thus un - - a - vail - ing! should prove thus un - - a -

Kent\_\_ am I the jade pur-su - ing, am I the jade pur -

*mf* But see! what ails the Bench? *p* With law o'er -

*mf* But see! what ails the Bench? *p* With law o'er -

*mf* But see! what ails the Bench? *p* With law o'er -

*mf* But see! what ails the Bench? *p* With law o'er -

li-ber-ty will he re-store him!

far! The sweeter mu-sic

gol - den;

tran - ces! I would not hear the tale that she can

vail - ing! Yet did I give him

su - ing. A

la - - den he pales,

la - - den he pales,

la - - den he pales,

la - - den he pales,

When I my lit-tle sim-ple, sim-ple,  
 of thy mar-riage bell! the  
 Good sooth, thy charms thou workest wondrous well. Thou  
 tell! I  
 coun-sel pas-sing well! Yet  
 plague up-on the tale that she can tell!  
 He pales when she her  
 He pales when she her  
 He pales when she her  
 He pales when she her

*mf* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

sim - ple, sim - - ple tale \_\_\_\_\_ shall tell!

sweet - er, sweeter mu-sic of thy mar-riage bell! So tell thy tale, my child.

work - - est won - - - drous, won - drous well!

would not hear the tale \_\_\_\_\_ that she can tell!

(Exit Hal at back)

did I give him coun - sel pas - sing well!

A plague up-on the tale that she will tell!

sim - - ple tale would tell!

sim - - ple tale would tell!

sim - - ple tale would tell!

sim - - ple tale would tell!



## Dame M.

(hands her the roll of M.S.)

Take thou the plaint. Fear not, but tell my lord the Justice here, with what a vile in-tent that o-ther

## Cicely (glancing at it)

speaks. He calls me "win-some daf-fo-dil!" him-self, "a sim-ple

## Allegretto.

Dame M. (seizing the roll and showing it to Sir C. mimicking his manner.)

swain!" Ay, here 'tis writ, canst read? Answer to him as he sigh-eth,

ho-peth, wee-peth, swoo-neth. cri-eth, "Wilt thou, pret-ty daf-fo-dil?"

With a dim-ple, answer "sim-ple, sim-ple, sim-ple, sim-ple, sim-ple swain,

## Allegro moderato. (to Sir C.)

will?" And if such wanton verse 'scapes chas-tisement, shall this same

*f*  
A wanton, wanton verse!

*f*  
A wanton, wanton verse!

*f*  
A wanton, wanton verse!

*f*  
A wanton, wanton verse!

## Allegro moderato.

*f*

*f*

honest swain, who errs with honest love, — be guilty held? Say now, "What saith the

*f*

law?" That he goes

Sir C. (humbly)

What saith the law? what wouldst thou have it say?

*p*

*f*

(peremptorily)

free! (abjectly) Un-jail him then! This do I

The sentence was for jail. Thou pressest this?

Sir C. (coming forward)

press. Good folk, the judgment of the court once givh doth

stand.

I said, doth

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

A learned justice! Si - lence! Si - lence in the court!

(confused)

stand, that is, I mean, I wot, it stand - eth if it can. The youth is

free!

Sopr. *f* "To jail" first, and then "Go free!" a truce to

Alt. *f* "To jail" first, and then "Go free!" a truce to

**Chorus.** "To jail" first, and then "Go free!" a truce to

Ten. *f* A learned justice sure is he, "To jail" first, then "Go free!" a truce to

Bass. *f* A learned justice sure is he, "To jail" first, then "Go free!" a truce to

*cresc.*

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

pains a truce to pains, off with his chains! Off with his chains!

(Hubert is liberated and moves at once to Cicely Geoffrey dragging her away.)

**Geoffrey.**

The law is crazed, say I. Come thou with

*f*

*mf*

Thus saith the law!

Thus saith the law!

Thus saith the law!

Thus saith the law!

Thus saith the law!

(about to)

me. We'll see thee lodged with thy good grif-fin aunt. To

*f*

*mf*

**Dame M. (in his path)** *Andante sostenuto.*

lead her off)

That road a-gain! Dost hear no warning voice? Beware!

Can-ter-bu-ry! Come!

*f*

*mf*

*Andante sostenuto.*

**Cicely.** *p* Beware! Why lin-gers in our ears—

**Dame M.** *p* Beware! Why lin-gers in our ears—

**Hub. (to Geoffrey) *mp*** *p* Beware! Why lin-gers in our ears—

**Sir C.** Beware? (to Geoffrey) *p* Why lin-gers in our ears that strange "Be-

**Geoffrey.** *mf* Beware? *p* Why lin-gers in our ears that strange "Be-

Beware? Why lin - - gers in our

— that strange "Beware?" *mf* Ah! have we

— that strange "Beware?" *mf* Ah! have we

ward," that strange "Beware?" *mf* Ah! have we learned — on

ward," that strange "Beware?" *mf* Ah! have we learned on ho-ly pil - gri-mage, on

ears that strange "Beware?" *mf* Ah! have we learned on

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats) and 2/4 time. The treble staff begins with a treble clef and a key signature of two flats. The bass staff begins with a bass clef and the same key signature. The music features several triplets, indicated by a '3' over the notes, and a large slur spanning across the first two measures of the treble staff. The dynamics include a piano (p) marking in the third measure of the bass staff. The notation includes various note values, rests, and articulation marks.

The image displays a page from a musical score for "The Song of the Lark" by Charles Ives. The score is written for voice and piano. The vocal parts are arranged in four staves, each with a vocal line and a corresponding lyric line. The piano accompaniment is shown in two staves at the bottom. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The lyrics are: "fair, if toils be set, a -". The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *sf/p* (sforzando/piano). The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. The vocal lines are melodic and expressive, with some parts featuring slurs and ties. The overall style is characteristic of Ives's early work, blending traditional musical forms with innovative harmonic and rhythmic elements.

like for youth and age,— The les-son runs,— the  
 like for youth and age, The les-son runs,— the  
 like for youth and age,— The les-son runs,— the  
 like for youth and age,— if toils be set a -  
 like for youth and age, a - like for

*sfp*

set-ter earns his wage, and they a - lone are trapped who  
 set-ter earns his wage, and they a - lone are trapped who  
 set-ter earns his wage, and they a - lone are trapped who  
 like for youth and age the lesson runs, the set-ter earns his wage, and they a-lone are  
 youth— and age the les - son runs, the set - ter

*p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

2



lay the snare, and they a-lone are trapped who

lay the snare, and they a-lone are trapped who

lay the snare, and they a-lone are trapped who

trapped who lay the snare, and they a-lone are trapped who

earns his wage and they a-lone are trapped who

### Allegro.

lay the snare.

lay the snare. And thou canst guard her.

lay the snare.

lay the snare. *f* (seizing Cicely)

lay the snare. Come, child! Ay I ween as safe as thou didst!

### Allegro.

Dame M.

(pointing to Hubert)

mar - ry, safe! Ay, safe I guar - ded her, as he who bore her

Geoffrey.

off with time - ly res - cue. How? 'twas thou, thou knave! To

Cicely.

thee I owe these joints? To him I owe that I am

(beginning to relent)

Geoff.

Hubert.

here and thine! Thou jade, not mine! Ay,

Dame M.

thine, good Mas - ter Blount, to hold or give. Or guard on

Dame M.

Chorus.

Ten. pil - gri - mage. Ah hark, they pass! Wilt

(behind the scenes) Life is a wea - ry pil - gri - mage, sor - row and

Bass. my Life is a wea - ry pil - gri - mage, sor - row and

Andante.

join them?

Geoffrey.

Mar-ry, Dame, not I! Come woe, come weal, I'll play the trudging guard no

toil with death for wage, long the way and rug - ged the

toil with death for wage, long the way and rug - ged the

(looking at Hubert) Cicely.

Bewise, find one whomay. I wot thou canst! (He gives her

more! road. But thou, brave saint, hast borne thy load, 'tis ours to -

road. But thou, brave saint, hast borne thy load, 'tis ours to -

Go, girl! Plague on ye

all! there, take the jade. And if thou canst, make honest stuff of him, but  
 day as once 'twas thine, send us aid, send us  
 day as once 'twas thine, send us aid,

## Allegretto con moto.

(Hal enters and comes down)

Hal. *mf*

I'll not answer for his character. An't please you,  
 aid from thy holy shrine.  
 send us aid from thy holy shrine.

*dime.* *p* *pp*

## Allegretto con moto.

but there wait without a band of pious folk who will;

(aside to Sir C.)

they beg me state their business here. The pilgrim monks,

2

**Dame M.** (aside to Hubert) (she points to Sir C.)

**Hubert.** What? pil - grims here! (aside to Dame M.)

**Sir C.** (aside to Hal.) Fear naught! Good

**Hal.** Thou fool, bid them begone!  
the same who chased my scurvy knaves.

**Dame M.** (stepping forward)

**Hubert.** Say they are wel - come here!  
friends o' mine. (Hal bows, and beckons off centre door)

(The 'Prentices, still ar-

**Geoffrey.** (starting forward)

The friars who set me crazed at  
rayed in their monks' disguise, walk on solemnly, led by Wat and Will.)

## Hubert.

Si - - denbourne. Friars an thou wilt, but my good friends, — and  
 (doing a step of their dance) And  
 And

*cresc. fr*

Geoffrey. *f*

thine. Ha, ha, ye knaves!  
 come to sing Heigh ho, Sir Cock, heigh ho, Sir Cock, heigh ho! (They fling off their disguise)  
 come to sing Heigh ho, Sir Cock, heigh ho, Sir Cock, heigh ho!

*f* *mf* *Ad.*

I still can wield my staff! But there! An end of cudgellings to -

*f*

day. Two fools are happy, so pipe — ye — your

*f* *mf* *cresc.*

(♩ = ♩.)

lay!

Sopr. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, *mp* Mai-den when she

Alt. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, *mp* Mai-den when she

Ten. *f* Love he is a wan-ton boy, Heigh sing Heigh ho, —

Bass. *f* Love he is a wan-ton boy, Heigh sing Heigh ho,

smi-leth "Yea," — shall Love go?

smi-leth "Yea," — shall Love go?

and sire he frow-neth "No," shall Love go?

and sire he frow-neth "No," shall Love go? —

**Cicely.***mf***Dame M.***mf***Hubert.***mf***Sir C.***mf***Hal.***mf***Geoffrey.***mf***Chorus.**



when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh, Heigh—

when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!

when he rail-eth, sing to him Heigh ho! Heigh ho, Heigh ho!

when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!—

when he rail-eth, sing to him Heigh ho! Heigh ho,— Heigh ho!—

when he rail-eth, sing to him Heigh ho! Heigh ho, Heigh ho!—

Sing to him Heigh ho! Heigh ho!

Sing to him Heigh ho! Heigh ho!

Sing to him Heigh ho! Heigh ho!

Sing to him Heigh ho! Heigh ho!

ho!

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

Sing, Love, sing, Love,

*f* Sing, Love, sing, Love, *cresc.*

*f* Sing, Love, sing, Love, *cresc.*

*f* Sing, Love, sing Heigh ho, sing, Love, sing, Love, *cresc.*

*f* Sing, Love, sing Heigh ho, sing, Love, sing, Love, *cresc.*

*p* *cresc.* *f* *cresc.*

Heigh ho, Heigh ho, Heigh

Heigh ho, Heigh ho, Heigh

Heigh ho, Heigh ho, Heigh

Heigh ho, Heigh ho, Heigh

Heigh ho, Heigh ho, Heigh

Heigh ho, Heigh ho, Heigh

sing, Love, sing, Love, Heigh ho, Heigh ho, Heigh ho,

sing, Love, sing, Love, Heigh ho, Heigh ho, Heigh ho,

sing, Love, sing, Love, Heigh ho, Heigh ho, Heigh ho,

sing, Love, sing, Love, Heigh ho, Heigh ho, Heigh ho,

2

ho, and he shall let me go!

ho, and he shall let me go!

ho, and he shall let me go!

ho, and he shall let me go!

ho, and he shall let me go!

ho, and he shall let me go!

Heigh ho, he shall let me go!

Heigh ho, he shall let me go!

Heigh ho, he shall let me go!

Heigh ho, he shall let me go!

(The Curtain falls)